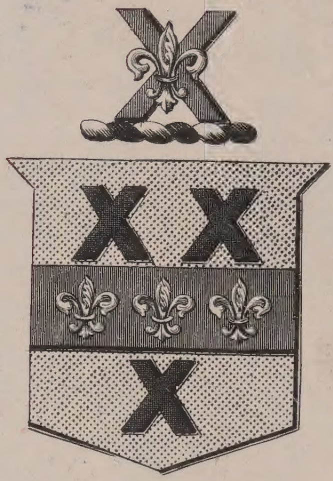

E. BARCLAY-SMITH, M.D.

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ESSAYS

ON

PHYSIOGNOMY;

FOR THE PROMOTION
OF THE
KNOWLEDGE AND THE LOVE
OF
MANKIND.

WRITTEN IN THE GERMAN LANGUAGE
By J. C. LAVATER,

AND TRANSLATED INTO ENGLISH
By THOMAS HOLCROFT.

ILLUSTRATED BY THREE HUNDRED AND SIXTY ENGRAVINGS.

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I.

EXTRACTS FROM AUTHORS, WITH REMARKS.

A.

SOME PHYSIOGNOMONICAL EXTRACTS FROM AN ESSAY INSERTED IN THE DEUTSCHEN MUSEUM (A GERMAN JOURNAL OR REVIEW).

I SHALL only extract ſelect thoughts from this eſſay; and chiefly none but thoſe which I ſuppoſe to be importantly true, importantly falſe, or ill defined.

1.

"We are told that men with arched and "pointed noſes are witty; and that the blunt "noſed are not ſo."

A more accurate definition is neceſſary, which, without drawing, is almoſt impoſſible. Is it meant, by arched noſes, arched in length, or in breadth?

How arched? This is almoſt as indeterminate as when we ſpeak of arched foreheads. All foreheads are arched. Innumerable noſes are arched;

the moſt witty and the moſt ſtupid. Where is the higheſt point of arching? Where does it begin? What is its extent? What its ſtrength?

It is true that people with tender, thin, ſharply defined, angular, noſes, pointed below, and ſomething inclined toward the lip, are witty, when no other features contradict theſe tokens; but that people with blunt noſes are not ſo is not entirely true. It can only be ſaid of certain blunt noſes, for there are others of this kind extremely witty, though their wit is certainly of a very different kind to that of the pointed noſe.

2.

" It is aſked" (ſuppoſing for a moment that the arched and the blunt noſe denote the preſence or abſence of wit) " is the arched noſe the " mere ſign that a man is witty, which ſuppoſes " his wit to originate in ſome occult cauſe; or " is the noſe itſelf the cauſe of wit?"

I anſwer ſign, cauſe, and effect combined.

Sign; for it betokens the wit; is an involuntary expreſſion of wit.

Cauſe; at leaſt cauſe that the wit is not greater, leſs, or of a different quality; boundary cauſe.

Effect; produced by the quantity, meaſure, or activity, of the mind, which ſuffers not the noſe to alter its form, to be greater, or leſs. We are not only to conſider the form, as form, but the matter of which it is moulded, the conformability of which is determined by the nature and ingredients of this matter, which is, probably, the origin of the form. According to the given maſs of this matter muſt the immortal Θειον (divine principle) in man, which is limited by it, act. From the moment that the two are united, the determinate elaſticity of this ſpirituality begins, as a ſpring is rendered active by oppoſition and conſtraint.

Thus is it true, and not true, that certain blunt noſes are inſuperable obſtacles to the attainment of wit. Not true; for before the blunt form of the noſe was thus defined, the poſſibility did not exiſt, that, in this given body, with this given mind, and in the determinate organization which was the reſult of this, it ſhould be otherwiſe formed. The mind, the life, the identity, which the Creator meant not to be witty, wanted the neceſſary ſpace to ſharpen the noſe. Therefore the noſe is not, in itſelf, an impediment to becoming witty.

But true and certain it is that there are blunt noſes which are incapable of receiving a certain quantity of wit; therefore it may be ſaid, with more ſubtlety than philoſophy, they form an inſuperable barrier.

3.

" The correſpondence of external figure with " internal qualities is not the conſequence of ex- " ternal circumſtances, but, rather, of phyſical " combination. They are related like cauſe and " effect, or, in other words, phyſiognomy is not " the mere image of internal man, but the effi- " cient cauſe"—(I ſhould rather ſay the limiting cauſe)—" The form and arrangement of the " muſcles determine the mode of thought, and " ſenſibility, of the man."—(I add theſe, alſo, are determined by the mind of man.)

4.

" A broad conſpicuous forehead is ſaid to " denote penetration. This is natural. The " muſcle of the forehead is neceſſary to deep " thought; if it be narrow and contracted it can- " not render the ſame ſervice as if ſpread out like " a ſail."

Without contradicting the general propoſition of the author, I ſhall here, more definitely, add, it is, if you pleaſe, generally true that, the more brain the more mind and capacity. The moſt ſtupid animals are thoſe with leaſt brain; and thoſe with moſt the wiſeſt. Man, generally wiſer, has more brain than other animals; and it appears juſt to conclude, from analogy, that wiſe men have more brain than the fooliſh. But accurate obſervation teaches that this propoſition, to be true, requires much definition and limitation. Where the matter and form of the brain are ſimilar, there the greater ſpace for the reſidence of the brain is, certainly, the ſign, cauſe, and effect of more and deeper comprehenſion; therefore, *cæteris paribus*, a larger quantity of brain, and, conſequently, a ſpacious forehead is more intelligent than the reverſe. But as we frequently live more conveniently in a ſmall well-contrived chamber than in more magnificent apartments, ſo do we find that in many ſmall, ſhort, foreheads, with leſs, or apparently leſs, brain than others, the wiſe mind reſides at its eaſe. I have known many ſhort, oblique, ſtraight-lined (when compared with others apparently arched or even really well-arched) foreheads which were much wiſer, more intelligent and penetrating, than the moſt broad and conſpicuous; many of which latter I have ſeen in extremely weak men. It ſeems, indeed, to me, a much more general propoſition, that ſhort compreſſed foreheads are wiſe and underſtanding; though this, likewiſe, without being more accurately defined, is far from generally true. But it is true that large ſpacious foreheads, which, if I do not miſtake, Galen, and after him Huart, have ſuppoſed the moſt propitious to deep thinking, which form a half ſphere, are uſually the moſt ſtupid. The more any forehead (I do not ſpeak of the whole ſcull) approaches a ſemiſpherical form, the more is it weak, effeminate, and incapable of reflection; and this I ſpeak from repeated experience. The more ſtraight lines a forehead has, the leſs capacious muſt it be; for the more it is arched the more muſt it be roomy; and the more ſtraight lines it has the more muſt it be contracted. This greater quantity of ſtraight lines, when the forehead is not flat like a board, for ſuch flatneſs takes away all underſtanding, denotes an increaſe of judgment, but a diminution of ſenſibility. There are, however, undoubtedly, broad, capacious, foreheads, without ſtraight lines, particularly adapted to profound thinking; but theſe are conſpicuous by their oblique outlines.

5.

What the author has ſaid of enthuſiaſts requires much greater preciſion before it ought to be received as true.

" Enthuſiaſts are ſaid, commonly, to have " flat, perpendicular, foreheads."—Oval, cylindrical, or pointed at top, ſhould have been ſaid, of thoſe enthuſiaſts who are calm, cold-blooded, and always continue the ſame. Other enthuſiaſts, that is to ſay, ſuch as are ſubject to a variety of ſenſation, illuſion, and ſenſual experience, ſeldom have cylindrical, or ſugar-loaf, heads. The latter, when enthuſiaſts, heat their imagination concerning words and types, the ſignification of which they do not underſtand, and are philoſophical, unpoetical enthuſiaſts. Enthuſiaſts of imagination, or of ſenſibility, ſeldom have flat forms of the countenance.

6.

" Obſtinate, like enthuſiaſtic, perſons, have " perpendicular foreheads." The perpendicular always denotes coldneſs, inactivity, narrowneſs; hence firmneſs, fortitude, pertinacity, obſtinacy, and enthuſiaſm, may be there. Abſolute perpendicularity, and abſolute folly, are the ſame.

7.

" Each diſpoſition of mind is accompanied " by a certain appearance, or motion, of the " muſcles; conſequently the appearance of man, " which is natural to, and ever preſent with,

" him, will be accompanied by, and denote, his
" natural diſpoſition of mind. Countenances are
" ſo formed originally that to one this, and to
" another that, appearance is the eaſieſt. It is
" abſolutely impoſſible for folly to aſſume the ap-
" pearance of wiſdom, otherwiſe it would no
" longer be folly. The worthy man cannot
" aſſume the appearance of diſhoneſty, or he
" would be diſhoneſt."

All excellent; except the laſt. No man is ſo good as not, under certain circumſtances, to be liable to become diſhoneſt. He is ſo organized that he may be overtaken by the pleaſure of ſtealing, when accompanied by the temptation. The poſſibility of the appearance muſt be there as well as the poſſibility of the act. He muſt, alſo, be able to aſſume the appearance of diſhoneſty, when he obſerves it in a thief, without neceſſarily becoming a thief. The poſſibility of aſſuming the appearance of goodneſs is, in my opinion, very different. The appearance of vice is always more eaſily aſſumed, by the virtuous, than the appearance of virtue, by the vicious; as it is evidently much eaſier to become bad, when we are good, than good, when we are bad. Underſtanding, ſenſibility, talents, genius, virtue, or religion, may with much greater facility be loſt than acquired. The beſt may deſcend as low as they pleaſe, but the worſt cannot aſcend to the height they might wiſh. The wiſe man may, phyſically, without a miracle, become a fool; and the moſt virtuous vicious; but the idiot-born cannot, without a miracle, become a philoſopher; nor the diſtorted villain noble and pure of heart. The moſt beautiful complexion may become jaundiced, may be loſt; but the negro cannot be waſhed white. I ſhall not become a negro becauſe, to imitate him, I blacken my face; nor a thief becauſe I aſſume the appearance of a thief.

8.

" The phyſiognomiſt ought to enquire what is
" the appearance the countenance can moſt eaſily
" aſſume, and he will thence learn what is the
" diſpoſition of the mind. Not that phyſiognomy is, therefore, an eaſy ſcience. On the
" contrary, this rather ſhows how much ability,
" imagination, and genius, are neceſſary to the
" phyſiognomiſt. Attention muſt not only be
" paid to what is viſible, but what would be viſible, under various other circumſtances."

Excellent! and I add that as a phyſician can preſage what alteration of colour, appearance, or form, ſhall be the conſequence of a known diſeaſe, of the exiſtence of which he is certain;

ſo can the accurate phyſiognomiſt what appearances, or expreſſions, are eaſy or difficult to each kind of muſcle, and form of forehead; what action is, or is not, permitted; and what wrinkles may, or may not, take place, under any given circumſtances.

9.

" When a learner draws a countenance we " ſhall commonly find it is fooliſh, and never " malicious, ſatirical, or the like."—(Important remark.)—" May not the eſſence of a fooliſh " countenance, hence, be abſtracted?"——Cer" tainly; for what is the cauſe of this appearance? " The learner is incapable of preſerving propor" tion; the ſtrokes are unconnected—And what " is the ſtupid countenance? It is one"—(among others)—" the parts of which are defectively " connected, and the muſcles improperly formed " and arranged: thought and ſenſation, there" fore, of which theſe are the inſeparable inſtru" ments, muſt be alike feeble and dormant.

10.

" Excluſive of the muſcles, there is another " ſubſtance in the body; that is to ſay, the ſcull, " or bones, in general, to which the phyſiogno" miſt attends. The poſition of the muſcles de" pends on theſe. How might the muſcle of " the forehead have the poſition proper for

" thought, if the forehead bones, over which it
" is extended, had not the neceſſary arch and
" ſuperficies? The figure of the ſcull, therefore,
" defines the figure and poſition of the muſcles,
" which define thought and ſenſation.

II.

" The ſame may be obſerved of the hair, from
" the parts and poſition of which concluſions
" may be drawn. Why has the negro woolly
" hair? The thickneſs of the ſkin prevents the
" eſcape of certain of the particles of perſpira-
" tion, and theſe render the ſkin opaque and
" black; hence the hair ſhoots with difficulty, and
" ſcarcely has it penetrated before it curls, and
" its growth ceaſes. The hair ſpreads accord-
" ing to the form of the ſcull, and the poſition
" of the muſcles, and gives occaſion to the phy-
" ſiognomiſt to draw concluſions from the hair
" to the poſition of the muſcles, and to deduce
" other conſequences."

In my opinion our author is in the right road. He is the firſt, who, to my knowledge, has perceived and felt the totality, the combination, the uniformity, of the various parts of the human body. What he has affirmed, eſpecially concerning the hair, that we may from that make deductions concerning the nature of the body, and ſtill farther of the mind, the leaſt accurate obſerver may convince himſelf is truth, by daily experience. White, tender, clear, weak, hair always denotes weak, delicate, irritable, or rather a timid and eaſily oppreſſed, organization. The black and curly will never be found on the delicate, tender, medullary head. As is the hair ſo the muſcles, as the muſcles ſo the nerves, as the nerves ſo the bones; their powers are mutual, and the powers of the mind to act, ſuffer, receive, and give, proportionate. Leaſt irritability always accompanies ſhort, hard, curly, black hair; and moſt the flaxen and the tender; that is to ſay, irritability without elaſticity. The one is oppreſſive without elaſticity, and the other oppreſſed without reſiſtance.

" Much hair much fat, therefore no part of " the human body is more conſpicuouſly co- " vered with hair than the head and armpits. " Withof remarks *(Allgemeines Magazin, IV.* " *Theil)* that, in theſe parts, there are numerous " ſmall cells *(cellulæ adipoſæ)* and where theſe " are not there is no hair.

" From the elaſticity of the hair deductions " may, with certainty, be made to the elaſticity " of the character.

" The hair naturally betokens moiſture, and

" may properly determine the quantity of moiſ-
" ture.

" The inhabitants of cold countries have hair
" more white, and, on the contrary, thoſe of
" hot countries, black.

" Lionel Wafer obſerves that the inhabitants
" of the Iſthmus of Darien have milk white
" hair. Few, if any, have green hair, except
" thoſe who work in copper mines.

" We ſeldom ſhall find white hair betoken-
" ing diſhoneſty, but often dark brown or black,
" with light coloured eyebrows.

" Women have longer hair than men. Men
" with long hair"—(which long hair is gene-
rally light coloured, at leaſt I have never ſeen
remarkably long black hair)—" Men with long
" hair are always rather effeminate than manly,
" therefore—*doth not even nature itſelf teach you*
" *that if a man have long hair it is a ſhame unto*
" *him?* Dark hair is harſher than light, as is
" the hair of a man than that of a boy. The
" ancients called him ſavage who had rough hair.

> " Hiſpida membra quidem et duræ per brachia ſetæ
> " Promittunt atrocem animum.

12.

" As all depends on the quality of the muſ-
" cles,

" cles, it is evident that in theſe muſcles, which " are employed for certain modes of thought " and ſenſation, ought to be ſought the expreſ" ſion of ſimilar thoughts and ſenſations."

Let not the ſearch be neglected; though, probably, it will be difficult to find them; and they will, certainly, be there defined with greater difficulty than in the forehead.

13.

" The muſcle of the forehead is the inſtru" ment moſt important to the abſtract thinker, " for which reaſon we always ſeek for abſtract " thought in the forehead."—Rather near and between the eyebrows. It is of conſequence to remark the particular moment when the thinker is liſtening, or when he is preparing ſome acute anſwer. Seize that moment, and another of the important tokens of phyſiognomy is obtained.

14.

" Among people who do not abſtract, and " whoſe powers of mind are all in action, men " of wit, exquiſite taſte, and genius, all the muſ" cles muſt be advantageouſly formed and ar" ranged: expreſſion, therefore, in ſuch, muſt " be ſought in the whole countenance."—Yet may it be found in the forehead alone, which is leſs ſharp, ſtraight-lined, perpendicular and forked. The ſkin is leſs rigid, more eaſily moved, more flexible.

15.

" How great has been the trouble to convince " people that phyſiognomy is only generally uſe- " ful!"—It is diſputed, at this very moment, by men of the ſtrongeſt minds. How long ſhall it continue ſo to be? Yet I ſhould ſuppoſe that he who curſes the ſun, while expoſed to its ſcorching rays, would, when in the ſhade, acknowledge its univerſal utility.—" How afflicting is it to hear, from perſons of the greateſt " learning, and who might be expected to en- " large the boundaries of human underſtanding, the moſt ſuperficial judgments! How " much is that great æra to be wiſhed when the " knowledge of man ſhall become a part" (Why not the chief part, the central point?) " of natu- " ral hiſtory; when pſychology, phyſiology, " and phyſiognomy ſhall go hand in hand, and " lead us toward the confines of more general, " more ſublime, illumination!"

B.

EXTRACTS FROM MAXIMUS TYRIUS.

I.

"SINCE the ſoul of man is the neareſt ap-
"proach to the Deity, it was not proper that
"God ſhould clothe that which moſt reſembled
"himſelf in diſhonourable garments; but with
"a body befitting an immortal mind, and en-
"dued with a proper capability of motion.
"This is the only body on earth that ſtands
"erect. It is magnificent, ſuperb, and formed
"according to the beſt proportion of its moſt de-
"licate parts. Its ſtature is not terrific, nor is its
"ſtrength formidable. The coldneſs of its juices
"occaſions it not to creep, nor their heat to fly.
"It does not neceſſarily ſwim, for want of den-
"ſity. Man eats not raw fleſh, from the ſavage-
"neſs of his nature, nor does he graze like the
"ox. But he is framed and adapted for the
"execution of his functions. To the wicked he
"is formidable; mild and friendly to the good.
"By nature he walks the earth, ſwims by art,
"and flies in imagination. He tills the earth,
"and enjoys its fruits. His complexion is
"beautiful, his limbs firm, his countenance is
"comely, and beard ornamental. By imitating
"his

“ his body the Greeks have thought proper to
“ honour their deities.”

Oh that I could ſpeak with ſufficient force! Oh that I could find faith enough with my readers to convince them how frequently my ſoul ſeems exalted above itſelf, while I contemplate the unſpeakably miraculous nature of the human body! Oh that all the languages of the earth would lend me words that I might turn the thoughts of men, not only to the contemplation of others, but, by the aid of theſe, to the contemplation of themſelves! No anti-phyſiognomiſt can more deſpiſe my work than I myſelf ſhall, if I am unable to accompliſh this purpoſe. How might I conſcientiouſly write ſuch a work were not ſuch my views? If this be not impulſe, no writer has impulſe. I cannot behold the ſmalleſt trait, nor the inflexion of any outline, without reading wiſdom and benevolence, or without waking as if from a ſweet dream into rapturous and actual exiſtence, and congratulating myſelf that I, alſo, am a man.

In each the ſmalleſt outline of the human body, and how much more in all together, in each member, ſeparately, and how much more in the whole body, however old and ruinous the building may appear, or be, how much is there contained of the ſtudy of God, the genius of God, the poetry of God! My trembling and agitated breaſt frequently pants after leiſure to look into theſe revelations of God, pants to remember I am not pure enough, innocent enough, to ſhudder in his preſence, internally to adore; pants at feeling I want words and ſigns to expreſs my aſtoniſhment. Oh moſt incomprehenſible, yet moſt revealed, what is it that veils the all-viſible from our eyes, that prevents us ſeeing the all-inviſible in the all-viſible, others in ourſelves, ourſelves in others, and God in all?

2.

"Imagine to thyſelf the moſt tranſlucent water flowing over a ſurface on which grow beauteous flowers, whoſe bloom, though beneath, is ſeen through the pellucid waves: even ſo is it with the fair flower of the ſoul, planted in a beauteous body, through which its beauteous bloom is ſeen. The good formation of a youthful body is no other than the bloom of ripening virtue, and, as I may ſay, the preſage of far higher perfection; for as before the riſing of the ſun the mountain tops are gilded by his rays, enlivening the pleaſing proſpects, and promiſing the full approach of day, ſo alſo the future maturity of an illuſtrious ſoul ſhines through the body, and is to the philoſopher the pleaſing ſign of coming good."

C. EX-

C.

EXTRACTS FROM A MANUSCRIPT BY TH—.

" THE relation between the male and female " countenance is ſimilar to that between youth " and manhood.

" Our experience that the deep, or ſcarcely viſible, outline is in proportion to the depth or " ſhallowneſs of thought, is one of the many " proofs that nature has impreſſed ſuch forms " upon her creatures as ſhall teſtify their quali- " ties.

" That theſe forms or ſigns are legible to the " highly perceptive ſoul is viſible in children, " who cannot endure the deceitful, the tell-tale, " or the revengeful; but run with open arms to " the benevolent ſtranger.

" Remarks on this ſubject may properly be " divided into complexion, lines, and panto- " mime.

" That white, generally ſpeaking, is cheerful, " and black gloomy and terrific, is the conſe- " quence of our love of light, which acts ſo de- " generately, as it were, upon ſome animals, that " they will throw themſelves into the fire; and " of our abhorrence of darkneſs. The reaſon

“ of this our love of light is that it makes us
“ acquainted with things, provides for the ſoul,
“ hungry after knowledge, and enables us to
“ find what is neceſſary, and avoid what is dan-
“ gerous. I only mention this to intimate that in
“ this our love of light originates our inclination
“ for every thing that is perſpicuous.”—(There
is therefore a phyſiognomy of colours.)—“ Cer-
“ tain colours are, to certain animals, particularly
“ agreeable or diſagreeable.”—(Why? Becauſe
they are the expreſſion of ſomething which has
a relation to their character, that harmonizes
with it, or is diſcordant. Colours are the effects
of certain qualities of object and ſubject. They
are therefore characteriſtic in each, and become
more ſo by the manner in which they are mutually received and repelled. This would be
another immenſe field of enquiry, another ray
of the ſun of truth.—All is phyſiognomy!)

“ Our diſlike is no leſs for every thing which
“ is clothed in dark colours; and nature has
“ warned animals, not only againſt feeding on
“ earth, but alſo on dark green plants, for the
“ one is as detrimental as the other. Thus the
“ man of a dark complexion terrifies an infant
“ that is incapable of judging his character.

“ The members of the body are ſo ſtrikingly
“ ſignificant,

“ ſignificant, that the aſpect of the whole at-
“ tacks our feelings, and induces judgments as
“ ſudden as they are juſt. Thus, to mention
“ two extremes, all will acknowledge, at the
“ firſt aſpect, the elephant to be the wiſeſt, and
“ the fiſh the moſt ſtupid of creatures.

“ To be more particular, the upper part of
“ the countenance, to the root of the noſe, is
“ the ſeat of internal labour, thought, and reſo-
“ lution; the under, of theſe in action. Ani-
“ mals with very retreating foreheads have little
“ brain, and the reverſe.

“ Projecting noſe and mouth”—(The latter, certainly, not always)—“ betoken perſuaſion,
“ ſelf-confidence, raſhneſs, ſhameleſſneſs, want of
“ thought, diſhoneſty, and all ſuch failings as
“ are aſſembled in haſty expreſſion.”—(This is a deciſion after the manner of the old phyſiognomiſts, condemning and indefinite.)—

“ The noſe is the ſeat of deriſion; its wrin-
“ kles contemn. The upper lip when project-
“ ing ſpeaks arrogance, threats, and want of
“ ſhame: the pouting under lip oſtentation and
“ folly.”

“ Theſe ſigns are confirmed by the manner
“ and attitude of the head, when drawn back,
“ toſſed, or turned round. The firſt expreſſes

“ contempt,

"contempt, during which the noſe is active; "the latter is a proof of extreme arrogance, "during which the projection of the under lip "is the ſtrongeſt."

"The in-drawn lower part of the countenance, on the contrary, denotes diſcretion, "modeſty, ſeriouſneſs, diffidence; and its failings are thoſe of malice and obſtinacy."—(Not ſo poſitive. The projecting chin is much oftener the ſign of craft than the retreating. The latter is ſeldom ſcheming and enterpriſing.)—

"The ſtraight formation of the noſe betokens "gravity; inbent and crooked noble thoughts. "The flat, pouting upper lip"—(When it does not cloſe well with the under)—"ſignifies timidity; the lips reſembling each other circumſpection of ſpeech."

"The face may be divided into two principal "kinds. The firſt is that in which the cheeks "preſent a flat ſurface, the noſe projecting like "a hill, and the mouth has the appearance of "a ſabre-wound, prolonged on an even ſurface, while the line of the jaw-bone has but "little inflection. Such a form makes the countenance more broad than long, and exceedingly "rude, inexpreſſive, ſtupid, and, in every ſenſe, "confined. Its principal characteriſtics are ob-

" ſtinacy and inflexibility. The ſecond kind is " when the noſe has a ſharp ridge, and the parts " on both ſides make acute angles with each " other. The cheek-bones are not ſeen, conſe- " quently the muſcular parts between them and " the noſe are full and prominent. The lips " retreat on each ſide the mouth, aſſume or " open into an oval, and the jaw-bones come to " a point at the chin."—(This face denotes a mind more ſubtle, active, and intelligent.)

" I muſt here, the better to explain myſelf, " employ the ſimile of two ſhips; the firſt a " merchant veſſel, built for deep lading, has a " broad bottom, and her ribs long and flat. " This reſembles the broad, flat, countenance. " The frigate, built for ſwift ſailing, has a ſharp " keel or bottom, her ribs forming acute angles. " Such is the ſecond countenance. Of theſe two " extremes, the firſt preſents to me the image " of the meaneſt, moſt contracted, ſelf-love; the " ſecond of the moſt zealous, the nobleſt, phi- " lanthropy."

" I know that nature delights not in extremes; " ſtill the underſtanding muſt take its departure " from theſe, as from a light-houſe, eſpecially " when ſailing in unknown ſeas. The defects " and exceſſes which are in all the works of na-

" ture will then be diſcovered, and one or both " the boundaries aſcertained."

" On farther examination and application of " the above hypotheſis, I believe it will extend " through all nature. A broad countenance is " accompanied by a ſhort neck, broad ſhoulders, " and back, and their known character is ſelf- " iſhneſs and obtuſe ſenſation. The long, ſmall, " countenance has a long neck, ſmall, or low, " ſhoulders, and ſmall back. From ſuch I ſhould " expect more juſtice, diſintereſtedneſs, and a " general ſuperiority of ſocial feelings."

" The features of man, like his character, are " eſſentially altered by education, ſituation, in- " tercourſe and incidents. Therefore we are " juſtified in maintaining that phyſiognomy can- " not look back to the origin of the features, nor " preſage the changes of futurity. But from " the countenance, only, abſtracted from all ex- " ternal accidents by which it may be affected, " it may read what any given man may be, " with the following addition, at moſt—Such " ſhall be the empire of reaſon, or ſuch the " power of ſenſuality—This man is too ſtub- " born to be inſtructed; that ſo flexible he may " be led to good or ill."

" We may, in part, from this formation, ex-

" plain why ſo many men appear to be born for " certain ſituations, although they may have rather been placed in them by accident than by " choice. Why the prince, the nobleman, the " overſeer of the poor, have a lordly, a ſtern, " or a pedantic, manner; why the ſubject, the " ſervant, the ſlave, are puſillanimous and ſpiritleſs; or the courtezan, affected, conſtrained, " or inſipid. The conſtant influence of circumſtances on the mind far exceeds the influence " of nature."—(Far the contrary)—" Although " it is certain that innate ſervility"—(There is no ſuch thing as innate ſervility. It is true that, under certain circumſtances, ſome are much more diſpoſed than others to become ſervile.)—" is very diſtinct from the ſervility of " one whom misfortune has rendered a ſervant; " like as he whom chance has made a ruler " over his brother is very different from one " who is, by nature, ſuperiour to vulgar ſouls."

" The unfeeling mind of the ſlave has vacuity " more complete, or, if a maſter, more ſelf-complacency and arrogance, in the open mouth, " the projecting lip, and the turned-up noſe. " The nobler mind rules by the comprehenſive " aſpect, while, in the cloſed lips, moderation " is expreſſed. He will ſerve with ſullenneſs,

" with downcaſt eyes, and his ſhut mouth will " diſdain to complain.

" As the foregoing cauſes will make durable " impreſſions, ſo will the adventitious occaſion " tranſitory ones, while their power remains. " The latter are more apparent than the ſigns of " the countenance at reſt, but may be well defined by the principal characteriſtics of the agitated features; and, by compariſon with countenances ſubject to ſimilar agitations, the nature of the mind may be fully diſplayed. Anger in the unreaſonable ridiculouſly ſtruggles; " in the ſelf-conceited it is fearful rage; in the " noble minded, it yields and brings opponents " to ſhame; in the benevolent it has a mixture " of compaſſion for the offender, moving him " to repentance."

" The affliction of the ignorant is outrageous; " of the vain ridiculous; of the compaſſionate " abundant in tears, and communicative; of the " reſolute ſerious, internal, the muſcles of the " cheeks ſcarcely drawn upward, the forehead " little wrinkled."

" The love of the ignorant is violent, eager; " of the vain diſguſting, is ſeen in the ſparkling " eyes, and the forced ſmile of the forked " cheeks, and the indrawn mouth; of the ten-

“ der languiſhing, with the mouth contracted
“ to intreat; of the man of ſenſe ſerious, ſted-
“ faſtly ſurveying the object, the forehead open,
“ the mouth prepared to plead.”

“ In a word, the ſenſations of a man of for-
“ titude are reſtrained, while thoſe of the igno-
“ rant degenerate into grimace. The latter,
“ therefore, are not the proper ſtudy of the ar-
“ tiſt, though they are of the phyſiognomiſt,
“ and the moral teacher, that youth may be
“ warned againſt too ſtrong an expreſſion of the
“ emotions of the mind, and of their ridiculous
“ effects.”

“ Thus do the communicative and moving ſen-
“ ſations of the benevolent inſpire reverence; but
“ thoſe of the vicious fear, hatred, or contempt.”

“ The repetition of paſſions engrave their
“ ſigns ſo deeply that they reſemble the original
“ ſtamp of nature. Hence certainty may be de-
“ duced that the mind is addicted to ſuch paſ-
“ ſions. Thus are poetry and the dramatic art
“ highly beneficial, and thus may be ſeen the ad-
“ vantage of conducting youth to ſcenes of mi-
“ ſery and of death.”

“ Frequent intercourſe forms ſuch a ſimilarity,
“ between men, that they not only aſſume a
“ mental likeneſs but frequently contract ſome

" reſemblance of voice and feature. I know
" ſeveral examples of this."

" Each man has his favourite geſture, which
" might decypher his whole character, might
" he be obſerved with ſufficient accuracy to be
" drawn in that preciſe poſture. The collection
" of ſuch portraits would be excellent for the
" firſt ſtudies of the phyſiognomiſt, and would
" increaſe the utility of the fragments of Lava-
" ter tenfold."

" Of equal utility would be a ſeries of draw-
" ings of the motions peculiar to individuals.
" The number of theſe in lively men is great,
" and they are tranſitory. In the more ſedate
" they are leſs numerous, and more grave."

" As a collection of idealized individuals
" would promote an extenſive knowledge of
" men of various kinds of mind, ſo would a
" collection of the motions of a ſingle counte-
" nance promote a hiſtory of the human heart,
" and demonſtrate what an arrogant, yet puſil-
" lanimous, thing the unformed heart is, and the
" perfection it is capable of, from the efforts of
" reaſon and experience."

" What a ſchool for youth to ſee Chriſt teach-
" ing in the temple; aſking whom ſeek you; ago-
" nizing in the garden; weeping over Jeruſalem;

" expiring on the croſs. Ever the ſame God-
" man! Ever diſplaying, in theſe various ſitua-
" tions, the ſame miraculous mind, the ſame
" ſtedfaſt reaſon, the ſame gentle benevolence."

" Cæſar jeſting with the pirates, when their
" priſoner; weeping over the head of Pompey;
" ſinking beneath his aſſaſſins, and caſting an
" expiring look of affliction and reproach, while
" he exclaims—*et tu Brute?*"

" Belſhazar feaſting with his nobles; turning
" pale at the hand-writing on the wall."

" The tyrant, enraged, butchering his ſlaves;
" and, ſurrounded by condemned wretches in-
" treating mercy from the uplifted ſword, pro-
" nouncing a general pardon."

" Since ſenſation has a relative influence on
" the voice, muſt not there be one principal
" tone, or key, by which all the others are go-
" verned; and will not this be the key in which
" he ſpeaks, when unimpaſſioned; like as the
" countenance at reſt contains the propenſities
" to all ſuch traits as it is capable of receiving?"

" Theſe keys of voice a good muſician, with
" a fine ear, ſhould collect, claſs, and learn to
" define, ſo that he might place the key of the
" voice beſide any given countenance, making
" proper allowances for changes, occaſioned by
" the

“ the form of the lungs, excluſive of diſeaſe.
“ Tall people, with a flatneſs of breaſt, have
“ weak voices.”

“ This thought, which is more difficult to
“ execute than to conceive, was inſpired by the
“ various tones in which I had heard yes and no
“ pronounced.”

“ The various emotions under which theſe
“ words are uttered, whether of aſſurance, decision,
“ joy, grief, ridicule, or laughter, will
“ give birth to tones as various. Yet each man
“ has his peculiar manner, correſpondent to his
“ character, of ſaying yes, no, or any other word.
“ It will be open, heſitating, grave, trifling, ſympathiſing,
“ cold, peeviſh, mild, fearleſs, or timid.
“ What a guide for the man of the world;
“ and how do ſuch tones diſplay or betray the
“ mind!”

“ Since experience teaches us that, at certain
“ times, the man of underſtanding appears fooliſh,
“ the courageous cowardly, the benevolent
“ perverſe, and the cheerful diſcontented, we
“ might, by the aid of theſe accidental traits,
“ draw an ideal of each emotion; and this would
“ be a moſt valuable addition, and an important
“ ſtep in the progreſs of phyſiognomy.

D.

EXTRACTS FROM NICOLAI.

1.

"THE diſtorted or disfigured form may originate as well from external as from internal "cauſes; but the conſiſtency of the whole is the "conſequence of conformity between internal "and external cauſes; therefore is moral goodneſs much more viſible in the countenance than "moral evil."—(True, thoſe moments excepted when moral evil is in act.)

2.

"The end of phyſiognomy ought to be, not "conjectures on individual, but the diſcovery of "general, character."—(That is to ſay, the diſcovery of general ſigns of powers and ſenſations; which, certainly, are uſeleſs, unleſs they can be individually applied, ſince our intercourſe is with individuals.)

3.

"Were numerous portraits of the ſame man "annually drawn, and the original, by that "means, well known, it would be of great utility "to phyſiognomy."—(It is poſſible, and perhaps only poſſible, to procure accurate ſhades, or plaiſter-caſts. Minute changes are ſeldom accurately enough attended to, by the painter, for the purpoſe of phyſiognomy.)

4.

" The grand queſtion of the phyſiognomiſt, " in his reſearches, will ever be, in what manner " is a man conſidered capable of the impreſſions " of ſenſe; through what kind of proſpective " does he view the world? What can he give, " what receive?"

5.

" That very vivacity of imagination, that " quickneſs of conception, without which no " man can be a phyſiognomiſt, is, probably, al- " moſt inſeparable from other qualities which " render the higheſt caution neceſſary, if the re- " ſult of his obſervations is to be applied to " living perſons."—(Granted; but the danger will be much leſs if he endeavour to employ his quick ſenſations in determinate ſigns; if he be able to pourtray the general tokens of certain powers, ſenſations and paſſions; and if his rapid imagination be only buſied to diſcover, and draw, reſemblances.)

E.

EXTRACTS FROM WINKELMANN.

I.

"INTERNAL ſenſation is the characteriſtic "of truth; and the deſigner who would preſent "ſuch natural ſenſation, to his academy, would "not obtain a ſhade of the true without a peculiar "addition of ſomething which an ordinary "and unimpaſſioned mind cannot read in any "model, being ignorant of the action peculiar to "each ſenſation or paſſion."—(Internal ſenſation forms the phyſiognomiſt, which if the deſigner be not, he will give but the ſhadow, and only an indefinite and confuſed ſhadow, of the true character of nature.)

2.

"The forehead and noſe of the Greek gods "and goddeſſes form almoſt a ſtrait line. The "heads of famous women, on Greek coins, have "ſimilar profiles, where the fancy might not be "indulged in ideal beauties. Hence we may "conjecture that this form was as common to "the ancient Greeks as the flat noſe to the Calmuc, "or the ſmall eye to the Chineſe. The

" large eyes of Grecian heads, in gems, and " coins, ſupport this conjecture."—(This ought not to be abſolutely general, and, probably, was not, ſince numerous medals ſhow the contrary; though in certain ages and countries ſuch might have been the moſt common form. If one ſuch countenance, however, had only preſented itſelf to the genius of art, it would have been ſufficient for its propagation and continuance.—This is leſs our concern than the ſignification of ſuch a form. The nearer the approach to the perpendicular, the leſs is there characteriſtic of the wiſe or graceful; and the higher the character of worth and greatneſs, the more obliquely the lines retreat. The more ſtrait and perpendicular the profile of the forehead and the noſe is, the more does the profile of the upper part of the head approach a right angle, from which wiſdom and beauty will fly with equally rapid ſteps. In the uſual copies of theſe famous ancient lines of beauty, I generally find the expreſſion of meanneſs; and, if I dare ſo ſay, of vague inſipidity. I repeat, in the copies; in the Sophoniſba of Angelica Kauffman, for inſtance, where, probably, the ſhading under the hair has been neglected, and where the gentle arching of the lines, apparently, was ſcarcely attainable.)

3.

" The line which ſeparates the repletion from " the exceſs of nature is very ſmall."—(Not to be meaſured by induſtry or inſtrument, yet all powerful, as every thing unattainable is.)

4.

" A mind as beautiful as was that of Raphael, " in an equally beautiful body, is neceſſary, firſt " to feel, and afterward to diſplay, the true character of the ancients, in theſe modern times."

5.

" Conſtraint is unnatural, and violence diſorder."—(Where conſtraint is remarked, there let ſecret, profound, ſlowly deſtructive, paſſion be feared: where violence, there open, and quick-deſtroying.)

6.

" Greatneſs will be expreſſed by the ſtraight " and replete, and tenderneſs by the gently curving."—(All greatneſs has ſomething of ſtraight and replete; but all the ſtraight and replete is not greatneſs. The ſtraight and replete muſt be in a certain poſition, and muſt have a determinate relation to the horizontal on which the obſerver ſtands to view it.)

" It may be proved that no principle of beauty " exiſts in this profile; for the ſtronger the arch-

" ing of the noſe is the leſs does it contain of " the beautiful; and, if any countenance ſeen in " profile is bad, any ſearch after beauty will there " be vain."

(The nobleſt, pureſt, wiſeſt, moſt ſpiritual and benevolent countenance may be beautiful to the phyſiognomiſt, who, in the extended ſenſe of the word beauty, underſtands all moral expreſſions of good as beautiful; yet the form may not, therefore, accurately ſpeaking, deſerve the appellation of beautiful.)

7.

" We generally think according to our form- " ation."

8.

" We read the colouring of Guido and Guer- " cino in their countenances."

9.

" Nothing is more difficult than to demon- " ſtrate a ſelf-evident truth."

F.

MISCELLANEOUS QUOTATIONS.

I.

FROM BURKE, ON THE SUBLIME AND BEAUTIFUL.

" CAMPANELLA had not only made very
" accurate obſervations on human faces, but was
" very expert in mimicking ſuch as were any
" way remarkable. When he had a mind to
" penetrate into the inclinations of thoſe he had
" to deal with, he compoſed his face, his geſ-
" ture, and his whole body, as nearly as he
" could, into the exact ſimilitude of the perſon
" he intended to examine; and then carefully
" obſerved what turn of mind he ſeemed to ac-
" quire by this change. So that, ſays my au-
" thor, he was able to enter into the diſpoſitions
" and thoughts of people as effectually as if he
" had been changed into the very men. I have
" often obſerved that, on mimicking the looks
" and geſtures of angry, or placid, or frighted, or
" daring men, I have involuntarily found my
" mind turned to that paſſion whoſe appearance
" I endeavoured to imitate: nay I am convinced

“ it is hard to avoid it, though one ſtrove to ſepa-
“ rate the paſſion from its correſpondent geſtures.
“ Our minds and bodies are ſo cloſely and inti-
“ mately connected, that one is incapable of
“ pain or pleaſure without the other. Campa-
“ nella, of whom we have been ſpeaking, could
“ ſo abſtract his attention from any ſufferings of
“ his body, that he was able to endure the rack
“ itſelf without much pain; and, in leſſer pains,
“ every body muſt have obſerved that, when we
“ can employ our attention on any thing elſe,
“ the pain has been for a time ſuſpended: on
“ the other hand, if, by any means, the body is
“ indiſpoſed to perform ſuch geſtures, or to be
“ ſtimulated into ſuch emotions as any paſſion
“ uſually produces in it, that paſſion itſelf never
“ can ariſe, though its cauſe ſhould be never ſo
“ ſtrongly in action, though it ſhould be merely
“ mental, and immediately affecting none of the
“ ſenſes. As an opiate or ſpirituous liquors ſhall
“ ſuſpend the operation of grief, or fear, or an-
“ ger, in ſpite of all our efforts to the contrary;
“ and this by inducing in the body a diſpoſition
“ contrary to that which it receives from theſe
“ paſſions.”

Enquiry on the Sublime and Beautiful, page 249—252.

2. “ Qui

2.

“ Qui pourra jamais dire en quoi l’organiſa- “ tion d’un imbecile différe de celle d’un autre “ homme * ?”—(The naturaliſt, whether Buffon or any other, who is become famous and who can aſk this queſtion, will never be ſatisfied with any given anſwer, even though it were the moſt formal demonſtration.)

3.

“ Diet and exerciſe would in vain be recom- “ mended to the dying.”—(There are countenances which no human wiſdom or power can rectify; but that which is impoſſible to man is not ſo to God.)

4.

“ If the worm gnaws within, the appearance “ without is deformity and ſhame.”—(Let the hypocrite, devoured by conſcience, aſſume whatever artful appearance he will, of ſeverity, tranquillity, or vague ſolemnity, his diſtortion will ever be apparent to the phyſiognomiſt.)

5.

“ Take a tree from its native ſoil, its free air, “ and mountainous ſituation, and plant it in the “ confined circulation of a hot-houſe. There it

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* Who can ever explain wherein conſiſts the difference of organization between an idiot and another man?

“ may vegetate, but in a weak and ſickly condi-
“ tion. Feed this foreign animal in a den; you
“ will feed in vain.—It ſtarves in the midſt of
“ plenty, or grows fat and feeble.”—(This, alas!
is the mournful hiſtory of many a man.)

6.

“ A portrait is the ideal of an individual, not
“ of men in general.”—(A perfect portrait is neither more nor leſs than the circular form of a man reduced to a flat ſurface, and which ſhall have the exact appearance of the perſon for whom it was painted, ſeen in a camera obſcura.)

7.

I once aſked a friend, “ How does it happen
“ that artful and ſubtle people always have one
“ or both eyes rather cloſed?” “ Becauſe they
“ are feeble,” anſwered he. “ Who ever ſaw
“ ſtrength and ſubtlety united? The miſtruſt of
“ others is meanneſs toward ourſelves.”

8.

(This ſame friend, who, to me, is a man of ten thouſand, for whatever relates to mind, wrote two valuable letters on phyſiognomy to me, from which I am allowed to make the following extracts.)

“ It appears to me to be an eternal law, that
“ the firſt is the only true impreſſion.”—(A proper

per light and point of view being premiſed.)—
"Of this I offer no proof, except by aſſerting
"ſuch is my belief, and by appealing to the ſen-
"ſations of others. The ſtranger affects me by
"his appearance, and is, to my ſenſitive being,
"what the ſun would be to a man born blind
"reſtored to ſight."

9.

"Rouſſeau was right when he ſaid of D—,
"That man does not pleaſe me, though he has
"never done me any injury, but I muſt break
"with him before it comes to that.

10.

"Phyſiognomy is to man as neceſſary"—(and as natural)—"as language."

G.

PASSAGES, OR MISCELLANEOUS PHYSIOGNOMONICAL THOUGHTS FROM HOLY WRIT, WITH A SHORT INTRODUCTION.

TO thoſe who contemn the Bible, whether they read, or ſcornfully neglect, this fragment, I ſhall ſay, Truth is truth, even though found in the Scriptures.

To thoſe who reverence the Bible, and in whom, by this fragment, I endeavour to ſtrengthen and increaſe this reverence, I ſhall ſay, Truth is divinely true and mighty, when it is the word of God.

I need not remark, to either of theſe, that general truths are general truths, be they ſpoken by whom they may, or be they not ſpoken; and that they do not ceaſe to be ſuch becauſe they have been cited by any particular perſon, on or at any particular time, place, or occaſion. Each word, whether of ſcripture or of man, has its permanent value, not to be determined by the code of Cocceius *, but the code of reaſon. Be it underſtood

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* Which has been a thouſand times miſapplied, and ten thouſand times unwarrantably mutilated, falſified, cited, and decried, without the neceſſary adduced proofs.

derſtood we ſpeak of general propoſitions, in which neither connection, circumſtance, nor the perſon of the ſpeaker, come under conſideration. "The whole is greater than a part." "He that "exalteth himſelf ſhall be abaſed." Such axioms have their permanent value; that is to ſay, each new occaſion, on which they may be applied, does but confirm and generalize them more. The more ideas are included in one word, and the more caſes an axiom is applied to, the more extenſive and powerful will they be. What is philoſophical mind, if it be not the capacity of diſcovering many particular caſes in general propoſitions, and many general in the particular?

Phyſiognomonical paſſages, therefore, and ſome phyſicgnomonical thoughts occaſioned by paſſages not phyſiognomonical.

I. DAVID.

"THOU haſt ſet our iniquities before thee, "our ſecret ſins in the light of thy counte-"nance." Pſalm xc. 8.—"Underſtand ye brutiſh "among the people: and ye fools, when will ye "be wiſe? He that planted the ear, ſhall he not "hear? He that formed the eye, ſhall he not "ſee? He that chaſtiſeth the heathen, ſhall not "he correct? He that teacheth man knowledge,

“ ſhall not he know?”—Pſalm xciv. 8, 9, 10.—No man believes in the omniſcience, or has ſo ſtrong and full a conviction of the preſence, of God, and his angels, or reads the hand of heaven ſo viſible in the human countenance, as the phyſiognomiſt.

II. CHRIST.

1.

“ WHICH of you by taking thought can add “ one cubit unto his ſtature?”—“ And why take “ ye thought for raiment?”——“ Seek ye firſt “ the kingdom of God, and his righteouſneſs, “ and all theſe things ſhall be added unto you.” Matthew vi. 27, 28, 33. No man, therefore, can alter his form. The improvement of the internal will alſo be the improvement of the external; let men take care of the internal, and a ſufficient care of the external will be the reſult.

2.

“ Moreover, when ye faſt, be not as the hypocrites, of a ſad countenance; for they diſ“ figure their faces that they may appear unto “ men to faſt: Verily I ſay unto you they have “ their reward. But thou, when thou faſteſt, “ anoint thine head and waſh thy face, that thou “ appear not unto men to faſt, but unto thy father which (who) is in ſecret; and thy father “ which ſeeth in ſecret ſhall reward thee openly.”

Matthew vi. 16, 17, 18. Virtue, like vice, may be concealed from men, but not from the father in ſecret, nor from him in whom his ſpirit is, who fathoms not only the depths of humanity but of divinity. He is rewarded who means that the good he has ſhould be ſeen in his countenance.—“ The light of the body is “ the eye ; if, therefore, thine eye be ſingle, thy “ whole body ſhall be full of light ; but if thine “ eye be evil, thy whole body ſhall be full of “ darkneſs ; if, therefore, the light that is in thee “ be darkneſs, how great is that darkneſs !” Matt. vi. 22, 23. “ Take heed, therefore, that “ the light which is in thee be not darkneſs. If “ thy whole body, therefore, be full of light, “ having no part dark, the whole ſhall be full “ of light, as when the bright ſhining of a candle “ doth give thee light.” Luke xi. 35, 36.

This is phyſiognomonically, literally, true : a good eye, a good body. As the eye ſo the body. Dark look dark body ; clear look, clear, free, and noble body. If the eye of the body be without light, I do not mean by ſickneſs or accident, then is the whole body rugged, harſh, joyleſs, ponderous and oppreſſive as night. It is as phyſiognomonically true, alſo, that when nothing is oblique, ominous, dark, rough, incongruous, heterogeneous, in the body, then is all health and harmony, and every object bright. All ſhines in light the moſt beauteous; all is freſh and fair. The light is ſufficient for all things, only let thine eye be ſingle. See what is, without wiſhing to ſee it otherwiſe than it is, or to ſee what is not.

3.

"Some ſeeds fell by the way ſide, and the
"fowls came and devoured them up; ſome fell
"upon ſtony places, where they had not much
"earth, and forthwith they ſprung up, becauſe
"they had no deepneſs of earth; and when
"the ſun was up they were ſcorched; and be-
"cauſe they had not root they withered away:
"and ſome fell among thorns, and the thorns
"ſprung up and choaked them; but other fell
"into good ground, and brought forth fruit,
"ſome an hundred fold, ſome ſixty fold, ſome
"thirty fold." Matt. xiii. 4, 5, 6, 7, 8.

There are many men, many countenances, in whom nothing can be planted, each fowl devours the ſeed; or they are hard like ſtone, with little earth (or fleſh) have habits which ſtifle all that is good. There are others that have good bones, good fleſh, with a happy proportion of each, and no ſtifling habits.

4.

"For whoſoever hath to him ſhall be given,
"and

" and he ſhall have more abundance; but who-
" ſoever hath not, from him ſhall be taken away
" even that he hath." Matt. xiii. 12.—True again of the good and bad countenance. He who is faithful to the propenſities of nature, he hath, he enjoys, he will manifeſtly be ennobled. The bad will loſe even the good traits he hath received.

5.

" Take heed that you deſpiſe not one of theſe
" little ones; for I ſay unto you, that in heaven
" their angels do always behold the face of my
" father which is in heaven." Matt. xviii. 10. Probably the angels ſee the countenance of the father in the countenance of the children.

6.

" For there are ſome eunuchs which were ſo
" born from their mothers womb, and there are
" ſome eunuchs which were made eunuchs of
" men, and there be eunuchs which have made
" themſelves eunuchs for the kingdom of hea-
" ven's ſake." Matt. xix. 12. What learned profeſſor can claſs better? There are not only eunuchs but ſtrong, temperate, wiſe, and pleaſing men, ſo born from their mother's womb. There are others who ſo have made themſelves.

7.

" If any man have ears to hear let him hear.
" Do ye not perceive that whatever thing from
" without

" without entereth into the man it cannot de-
" file him, becauſe it entereth not into his heart,
" but into the belly, and goeth out into the
" draught, purging all meats? And he ſaid, that
" which cometh out of the man that defileth the
" man." Mark vii. 16, 18, 19, 20.—Once more phyſiognomonically true. Not external accidents, not ſpots which may be waſhed away, not wounds which may be healed, not even ſcars which remain, will defile the countenance in the eye of the phyſiognomiſt: neither can paint beautify it to him, for " though thou waſh thee " with nitre, and take thee much ſoap" (Jerem. ii. 22) yet wilt thou be in his eyes a monſter, if out of the heart proceed into the countenance " evil thoughts, murders, adulteries, fornications, " thefts, falſe witneſs, blaſphemies." (Matt. xv. 19.) There is the phariſee of phyſiognomy as well as of religion, and, probably, they are both the ſame. Let me continually repeat, " Cleanſe firſt " that which is within, that the outſide may be " clean alſo." Matt. xxiii. 25.

8.

" Verily, I ſay unto you, all ſins ſhall be for-
" given unto the ſons of men, and blaſphemies
" wherewith ſoever they ſhall blaſpheme, but
" he that ſhall blaſpheme againſt the Holy
" Ghoſt, hath never forgiveneſs, but is in dan-
" ger of eternal damnation.—Becauſe they ſaid
" he

" he hath an unclean ſpirit." Mark iii. 28, 29, 30.—Whoever miſtakes a man, feels not the innocence of his countenance, his goodneſs, fidelity, benevolence, and peaceful deſires, may be pardoned. Such were the ſins of thoſe who blaſphemed the ſon of man, who took offence at the humanity of the Meſſiah. But to feel theſe perfections, this ſpirit, in any man, and yet to blaſpheme, is unpardonable.

To blaſpheme the ſpirit of a thing as far as it is known and felt is unpardonable; that is to ſay, it ſhews a perſon naturally incorrigible. How much more to blaſpheme the ſpirit of a benevolent man; and yet how much more the ſpirit of Chriſt, ſo far as he was known, or felt, in his countenance, or his actions? It is, certainly, an offence againſt God, treaſon againſt divine majeſty, to inſult a countenance replete with unction, and mind. It is a very general warning of the ſpirit of truth, " Touch not " mine anointed, and do my prophets no harm." Pſalm cv. 15.

III. PAUL.

I.

" A little leaven leaveneth the whole lump." Galat. v. 9.—A little vice often deforms the whole countenance. One ſingle falſe trait makes the whole a caricature.

2.

“ The fooliſhneſs of God is wiſer than men, “ and the weakneſs of God is ſtronger than men. “ For ye ſee your calling, brethren, how that “ not many wiſe men, after the fleſh, not many “ mighty, not many noble, are called; but God “ hath choſen the fooliſh things of the world to “ confound the wiſe, and God hath choſen the “ weak things of the world to confound the “ things which are mighty; that no fleſh ſhould “ glory in his preſence.” 1 Cor. i. 25, 26, 27, 29.

Not the greatneſs of Eliab or of Saul was pleaſing to God, but he choſe the beautiful David, and the moſt rejected of all was the faireſt of the children of men. How many unobſerved, deſpiſed, oppreſſed, countenances have traces of their divine election! Numbers whom no man accounts beautiful ſtill are ſo accounted in the eyes of heaven. Not one of the favourites of God, however deformed the body may be, that has not ſome ray of divinity emanating from his countenance.

3.

“ What know ye not that your body is the “ temple of the Holy Ghoſt which is in you?” 1 Cor. vi. 19.

“ If any man defile the temple of God him

" ſhall God deſtroy; for the temple of God is " holy, which temple ye are." 1 Cor. iii. 17. —" Deſtroy not him with thy meat for whom " Chriſt died." Rom. xiv. 15.

4.

" Ye are our epiſtle, written in our hearts, " known and read of all men. Foraſmuch as " ye are manifeſtly declared to be the epiſtle of " Chriſt miniſtered by us, written not with ink " but with the ſpirit of the living God." 2 Cor. iii. 2, 3.—What need have the good of letters of recommendation to the good? The open countenance recommends itſelf to the open countenance. No letters of recommendation can recommend the perfidious countenance, nor can any ſlanderer deprive the countenance, beaming with the divine ſpirit, of its letters of recommendation. A good countenance is the beſt letter of recommendation.

5.

I ſhall conclude with the important paſſage from the ninth of the Romans.

" For the children, being not yet born, neither having done any good or evil, that the " purpoſe of God according to election might " ſtand, not of works but of him that calleth, " it was ſaid unto her, the elder ſhall ſerve the

“ younger. As it is written, Jacob have I loved,
“ but Eſau have I hated. What ſhall we ſay
“ then, Is there unrighteouſneſs with God? God
“ forbid. For he ſaith to Moſes, I will have
“ mercy on whom I will have mercy, and I will
“ have compaſſion on whom I will have com-
“ paſſion. So then it is not of him that willeth,
“ nor of him that runneth, but of God that
“ ſheweth mercy. For the ſcripture ſaith unto
“ Pharaoh, Even for this ſame purpoſe have I
“ raiſed thee up, that I might ſhew my power
“ in thee; and that my name might be declared
“ throughout all the earth. Therefore hath he
“ mercy on whom he will have mercy, and
“ whom he will he hardeneth. Thou wilt ſay,
“ then, unto me, Why doth he yet find fault,
“ for who hath reſiſted his will? Nay, but, O
“ man, who art thou that repliest againſt God?
“ Shall the thing formed ſay unto him that
“ formed it, Why haſt thou made me thus*?
“ Hath not the potter power over the clay, of
“ the ſame lump, to make one veſſel unto ho-
“ nour, and another unto diſhonour? What if
“ God, willing to ſhew his wrath, and to make

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* “ Is it not lawful for me to do what I will with my own? Is “ thine eye evil becauſe I am good? So the laſt ſhall be firſt, and the “ firſt laſt, for many be called but few choſen.” Matt. xx. 15, 16.

" his power known, endured, with much long " ſuffering, the veſſels of wrath, fitted to de- " ſtruction, and that he might make known " the riches of his glory on the veſſels of mercy, " which he had afore prepared unto glory?" Rom. ix. 11—23.

To this I ſhall add nothing but—" God hath " concluded them all in unbelief, that he might " have mercy upon all.—O the depth of the " riches, both of the wiſdom and knowledge of " God! How unſearchable are his judgments, " and his ways paſt finding out! For who hath " known the mind of the Lord? Or who hath " been his counſellor? Or who hath firſt given " to him and it ſhall be recompenſed unto him " again? For of him, and through him, and to " him, are all things; to whom be glory for " ever. Amen." Rom. xi. 32—36.

G.

MISCELLANEOUS EXTRACTS FROM KÆMPF'S ESSAY ON THE TEMPERAMENTS, WITH REMARKS.

1.

"WILL not phyſiognomy be to man what the looking-glaſs is to an ugly woman?"—(Let me alſo add to the handſome woman. The wiſe looks in the glaſs, and waſhes away ſpots: the fool looks, turns back, and remains as he was.)

2.

"Each temperament, each character, has its good and bad. The one has inclinations of which the other is incapable. The one has more than the other. The ingot is of more worth than the guineas, individually, into which it is coined; yet the latter are moſt uſeful. The tulip delights by its beauty, the carnation by its ſmell. The unſeemly wormwood diſpleaſes both taſte and ſmell, yet, in medicinal virtue, is ſuperior to both. Thus is it that each contributes to the perfection of the whole."

I add, from St. Paul.

"For as we have many members in one body, "and all members have not the ſame office, ſo "we, being many, are one body, and have various gifts." Rom. xii. 4. "Shall the foot "ſay, becauſe I am not the hand, I am not "of the body? If the whole body were an "eye, where were the hearing? The eye cannot ſay to the hand, I have no need of thee." —"And theſe members, of the body which we "think to be leſs honourable, upon theſe we beſtow more abundant honour."—"But God "hath tempered the body together, having "given more abundant honour to that part "which lacked, that there ſhould be no ſchiſm "in the body, but that the members ſhould "have the ſame care one for another." 1 Cor. xii. 15—25. "But God hath choſen the fooliſh things of the world to confound the wiſe, "and the weak to confound the things which "are mighty, and baſe things of the world, and "things which are deſpiſed, hath God choſen; "yea and things which are not, to bring to "nought things that are; that no fleſh ſhould "glory in his preſence." 1 Cor. i. 27, 28, 29. —"Let every man abide in the ſame calling "wherein he was called." 1 Cor. vii. 20.—The carnation ſhould not wiſh to be the tulip, the finger an eye, nor the weak deſire to act within the circle of the ſtrong. Each has its peculiar circle, as it has its peculiar form: to wiſh to depart from this circle is like wiſhing to be tranſported into another body.

3.

"We are aſſured that the activity of nature "wholly changes the body within a year, yet "are we ſenſible of no change of mind, although "our body has been ſubjected to the greateſt "changes, in conſequence of meat, drink, air, "and other accidents; the difference of air, and "manner of life, does not change the tempera-"ment."

(The foundation of character lies deeper, and is, in a certain meaſure, independent of all accidents. It is probably the ſpiritual and immortal texture, into which all that is viſible, corruptible, and tranſitory, is interwoven.)

4.

"The ſtatuary may carve a block of wood "into what form he ſhall pleaſe, may make it "an Eſop, or an Antinous; but he will never "change the inherent nature of the wood *."

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* Memoires pour ſervir à l'Hiſtoire de Brandenbourg.

(To know, and to diſtinguiſh, the materials and form of men, ſo far as knowledge contributes to their proper application, is the higheſt and moſt effectual wiſdom of which human nature is capable.)

5.

" There is ſomething ſublime which beams in " the eyes of certain perſons and exacts reve- " rence. This ſublimity is the concealed power " of raiſing themſelves above others, which is " not the wretched effect of conſtraint, but pri- " mitive eſſence, and is by nature herſelf directed " to command. Each finds himſelf obliged to " ſubmit to this ſecret power, without knowing " why, as ſoon as he perceives that look, im- " planted by nature to inſpire reverence, ſhin- " ing in the eyes. Thoſe who poſſeſs this natu- " ral, ſovereign, eſſence, rule as lords, or lions, " among men by native privilege, with heart " and tongue conquering all." *Gratiani Orac. Max.* 42.

6.

" There are only four principal aſpects, all " different from each other, the ardent, the dull, " the fixed, and the fluctuating."

(The proof of all general propoſitions is their application. Let phyſiognomonical axioms be applied to known individuals, friends or enemies, and their truth or falſehood, preciſion or inaccuracy, will eaſily be determined. Let us make the experiment with the above, and we ſhall certainly find there are numerous aſpects which are not included within theſe four; ſuch as the luminous aſpect, very different from the ardent, and neither fixed, like the melancholic, nor fluctuating, like the ſanguine. There is the look, or aſpect, which is at once rapid and fixed; and, as I may ſay, penetrates and attaches at the ſame moment. There is the tranquilly active look, neither choleric nor phlegmatic. I think it would be better to arrange them into the giving, the receiving, and the giving and receiving combined; or into intenſive and extenſive; or into the attracting, repelling, and unparticipating; into the contracted, the relaxed, the ſtrained, the attaining, the unattaining, the tranquil, the ſteady, the ſlow, the open, the cloſed, the ſingle, the ſimple, the perplexed, the cold, the amorous, the complying, the firm, the courageous, the faithful, &c.

H.

PHYSIOGNOMONICAL ANECDOTES.

1.

I Require nothing of thee, ſaid a father to his innocent ſon, when bidding him farewel, but that thou ſhouldeſt bring me back this thy countenance.

2.

A noble, amiable, and innocent young lady, who had been chiefly educated in the country, ſaw her face in the glaſs, as ſhe paſſed it with a candle in her hand, retiring from evening prayer, and having juſt laid down her bible. Her eyes were caſt to the ground, with inexpreſſible modeſty, at the ſight of her own image. She paſſed the winter in town, ſurrounded by adorers, hurried away by diſſipation, and plunged in trifling amuſement; ſhe forgot her bible, and her devotion. In the beginning of ſpring ſhe returned again to her country ſeat, her chamber, and the table on which her bible lay. Again ſhe had the candle in her hand, and again ſaw herſelf in the glaſs. She turned pale, put down the candle, retreated to a ſofa, and fell on her knees. —

—“ Oh God ! I no longer know my own face.
“ How am I degraded ! My follies and vanities
“ are all written in my countenance. Wherefore
“ have they been neglected, illegible, till this inſtant ? Oh come and expel, come and utterly
“ efface them, mild tranquillity, ſweet devotion,
“ and ye gentle cares of benevolent love !”

3.

“ I will forfeit my life,” ſaid Titus of the prieſt Tacitus, “ if this man be not an arch
“ knave. I have three times obſerved him ſigh
“ and weep, without cauſe ; and ten times turn
“ aſide, to conceal a laugh he could not reſtrain,
“ when vice or misfortune were mentioned.”

4.

A ſtranger ſaid to a phyſiognomiſt, “ How
“ many dollars is my face worth ?”—“ It is
“ hard to determine,” replied the latter. “ It is
“ worth fifteen hundred,” continued the queſtioner, “ for ſo many has a perſon lent me
“ upon it to whom I was a total ſtranger.”

5.

A poor man aſked alms. “ How much do
“ you want ?” ſaid the perſon of whom he aſked, aſtoniſhed at the peculiar honeſty of his countenance. “ How ſhall I dare to fix the
“ ſum ?” anſwered the needy perſon : “ give me

“ what you pleaſe, Sir, I ſhall be contented and “ thankful.”—“ Not ſo,” replied the phyſiognomiſt, “ as God lives I will give you what you “ want, be it little or much”—“ Then Sir, be “ pleaſed to give me eight ſhillings.”—“ Here “ they are; had you aſked a hundred guineas “ you ſhould have had them.”

II.

CONCERNING TEMPERAMENTS.

THOSE who expect in this work an extenſive and accurate eſſay on the temperaments, and their characteriſtics, will be miſtaken. Much of what can be ſaid, good and bad, has been, by Haller, Zimmermann, Kæmpf, Oberreit, and a multitude of others, ancient and modern, from Ariſtotle to Huart, from Huart to Behmen, and from Behmen to Lawatz. I have not ſtudied theſe writers; that is to ſay, not ſufficiently to underſtand them perfectly, or to compare each with himſelf, then each with the other, and, laſtly, with general and individual nature. Yet thus much, I think, I may ſafely conclude, from all that I have read, that this ſubject, amply as it has been treated, requires new inveſtigation. I have myſelf too little phyſiological knowledge, too little leiſure and requiſite ſenſation, for this phyſiological chemical enquiry, to give any hopes that I am qualified for a laboured and well digeſted work of this kind.

Little as I am able to promiſe, I yet will venture a ſhort eſſay, not without hope of ſuggeſting ſomething which may hereafter be of ſervice, to this very important branch of the knowledge of man.

It has been cuſtomary to characterize the four temperaments, and individually to apply the characteriſtics. Hence writers have run into an extreme highly diſgraceful to human reaſon. They have denied the diverſity of temperaments. I find in the writers on temperament the ſame diſgraceful abſurdity as in ſome famous French works on generation and organization; which are an indelible blemiſh, I will not ſay on the religion of their authors, but on the philoſophy of the age and country.

We could as ſoon doubt concerning the varieties of the human countenance as we can that each human body, as well as all bodies in general, is and are compoſed, after a determinate manner, of various congruous and incongruous ingredients: that there is, if I dare uſe the metaphor, a particular receipt, or form of mixture, in the great diſpenſatory of God, for each individual, by which his quantity of life, his kind of ſenſation, his capacity, and activity, are determined; and that, conſequently, each body has its individual temperament, or peculiar degree of irritability. That the humid and the dry, the hot and the cold, are the four principal qualities of the corporeal ingredients is as undeniable as that earth and water, fire and air, are themſelves the four principal ingredients. Hence there can be no doubt but that there will be four principal temperaments; the choleric, originating from the hot, the phlegmatic, from the moiſt, the ſanguine, from air, and the melancholic, from earth. That is to ſay, that theſe are predominant in, or incorporated with, the blood, nerves, and juices, and, indeed, in the latter, in the moſt ſubtle, and almoſt ſpiritual, active, form. But it is equally indubitable to me that theſe four temperaments are ſo intermingled that innumerable others muſt ariſe, and that it is frequently difficult to diſcover which preponderates; eſpecially ſince, from the combination and interchangeable attraction of thoſe ingredients, a new power may originate, or be put in motion, the character of which may be entirely diſtinct from that of the two or three intermingling ingredients. This new power may be ſo diſtinct, ſo nameleſs, that we muſt feel none of the cuſtomary appellations are proper. What is ſtill more important, and leſs examined, is that nature herſelf has ſo many elementary principles, or, if ſo you pleaſe to call them, ingredients for the forming of bodies, beſide thoſe of water, air, earth, and fire, and which I do not find to be held in due eſtimation by writers on the temperaments, although they are ſo active in nature.—Oil, for example, quickſilver, æther, the electric and magnetic fluids.——(The acidum pingue of Mayer, the frigorific matter of Schmidt, the fixed air of Black, and the nitrous air of the Abbe Fontana, it may be conteſted are the beings of hypotheſis.)—There may be hundreds of ſuch elementary ingredients, to which we have given no names; but how many new claſſes of temperaments muſt originate only in three or four, and how infinite muſt be the varieties of their intermingling! Why ſhould we not as well have an oily as a watery temperament; a mercurial as an earthy; or a temperament of æther as well as a temperament of air?

To how many various mixtures and forms may Stahl's inflammable eſſence, or element of viſcoſity, give birth! Such as the oily, reſinous, gummy, glutinous, milky, gelatinous, butyrous or buttery, caſeous or cheeſy, ſaponaceous, ceraceous or waxy, camphoric, inflammable, phoſphoric, ſulphureous, fuliginous, carbonous or coaly; not one of which can ſupply the place of the other, and of which each, individually, has its peculiar properties and effects in nature and art. To theſe we may well be allowed to add the metalline mixtures; and how numerous, how important, alſo, are their virtues! That particles of iron exiſt in the blood is now no longer doubted. How various are the ſalts which earth alone contains! How inaccurate is it, therefore, to ſay, earthy temperament! Nor would ſaline be better, ſince ſalts are as different, among themſelves, as heat and cold, or as the acid from the alkaline, from which all the intervening kinds are formed.

We may conſequently find a better mode of conſidering temperament, phyſiognomonically and medicinally; which mode ſhall, in a certain degree, depart from the cuſtomary, and introduce new, and probably more clear and definite, diſtinctions.

Whatever may be the internal nature of the body, its materials, the compoſition of thoſe materials, organization, blood, nervous ſyſtem, manner of life, and nutriment, the reſult will, in all caſes, be a certain portion of irritability, toward a certain given point. As, therefore, it appears to me that the elaſticity of the air is varied by its temperature, and cannot be determined by its internal analyſis, but by the degree of its activity, ſo, in my opinion, alſo, is it with the temperaments of the human body. It is impoſſible, or ſcarcely poſſible, to analyze them internally. The reſult of their ingredients, and the mixture of theſe ingredients, will ever be the ſame—a certain degree of irritability to a given point of irritation.

Hence I believe, that, in a certain meaſure, all temperaments may be more accurately determined after the barometrical, or thermometrical, manner, than according to that in which they are uſually claſſed; though the latter, I grant, may be preſerved when in certain mixtures, which we at preſent call melancholic or ſanguine, a certain exceſs, or want, of irritability is poſitive; is proved to exiſt. That is, for example, when, in that mixture which we call melancholic, the degree of irritability never ſhall riſe above, and, in that which we call choleric, ſhall never ſink below, the temperate.

Irritability may be alſo applied to the four temperaments according to their comparative activity, and as they extend themſelves in height, depth, diſtance, or proximity. Thus the irritability of the choleric takes flight at whatever is on high, without dread of danger. Fearful melancholy digs, and fortifies itſelf, wherever it ſuppoſes it can find ſecurity. The ſanguine roam thoughtleſs and headlong, without once conſidering conſequences; while the phlegmatic neither ſinks, ſoars, nor removes, and is only irritable to that which he can obtain by reſt and eaſe. He goes to the near, where the way is ſmooth, not ſtepping beyond his ſmall circle, out of which he can with difficulty be drawn. He diſregards every thing beyond, and is moſt at his eaſe in the œconomical garden of Epicurus. Indolence is perhaps the higheſt good of the phlegmatic, as it was of Epicurus.

Be it granted that the temperament of the body may be found like that of the air, and it will then be neceſſary only to expreſs the ſum of the temperaments, or that which ſhall render its knowledge moſt uſeful by the degree of irritability.

There are numerous men of my acquaintance of whom I cannot ſay to which of the four temperaments they belong; but if we ſuppoſe a ſcale of ſenſibility toward a certain object, and divided into a hundred parts, we may then, after

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accurate obſervation, ſay of numbers in which of the ten decads, or tenths, they rank. I repeat, toward a certain object; for as it has been, in part, remarked, each temperament has its own point of irritability; its height, depth, diſtance, or proximity. There muſt, therefore, be a determinate object or point to which their attention muſt all be directed, and which ſhall affect them all like as the thermometer can only give accurate indications in the place where it conſtantly ſtands.

Each may imagine a given point for himſelf.

Each may make himſelf a thermometer of the temperaments by which he is affected.

To explain myſelf, in ſome meaſure, I have here given the farewel of Calas, after Chodowiecki.

In this ſcene, the moiſt temperament is the leaſt irritable:

The airy irritable only to ineffectual tears:

The fiery to powerful revenge:

The earthy has no elaſticity, exclaims not, but is oppreſſed, bowed down to the ground:

The phlegmatic is round, ſmooth, full, and ſeated:

The ſanguine is erect; ſprings, flutters; is oval and proportionate:

The choleric is angular, contracted, and ſtamping:

The melancholic droops and ſinks.

In eſtimating temperament, or, as I would rather ſay, degrees of irritability to a given point, we muſt always carefully diſtinguiſh two things; momentaneous tenſion, and general irritability, or the phyſiognomy and pathos of the temperament. We are to enquire, how may this perſon be irritated? What is his preſent degree of irritability? What is the magnitude of his ſphere of action? Where does irritability, at preſent, reſide? What is its preſent weight, its poſſible power? The ſum total, therefore, of temperament, according to the metaphor we have formerly uſed, will be to be ſought in the outline of the body at reſt; the intereſt of this ſum total in the motion of the eyes, eyebrows and mouth, and momentary complexion.

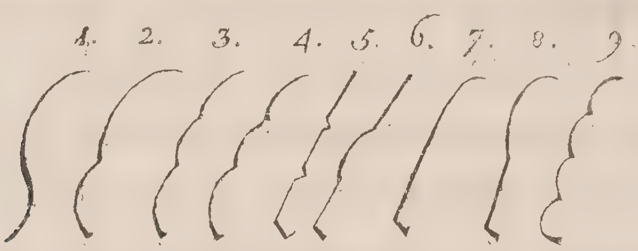
It will likewiſe be found that the temperament, or nervous irritability of organized life, terminates in defined or definable outlines; that the profile, for example, preſents lines from the curvature of which the degree of irritability may be found.

All outlines of the profile, and of the whole man, give characteriſtic lines, which may be conſidered in a twofold manner, that is to ſay, according to their internal nature, and poſition. Their internal nature is, in like manner, twofold; ſtraight, or curved; as is their external; perpendicular, or oblique. Each has its numerous ſubordinations, which yet may be eaſily claſſed, as we have already ſhewn in foreheads. If to theſe profile outlines we add the principal lines of the forehead, placing them one upon the other, I have no reaſon to doubt but that the general temperature of each man, and his higheſt and loweſt degree of irritability toward a given object, may be thus aſcertained.

The pathos of temperament, in the moment of irritability, ſhows itſelf in the motion of the muſcles, which, in all animal bodies, is governed by their qualities and form. Every head of man, it is true, is capable of the motion of every kind of paſſion; but each has only this capability to a certain degree; and, as this degree is much more difficult to find and to determine than in the outlines at reſt, and as we cannot ſo eaſily make deductions, reſpecting the degree of elaſticity and irritability, from the outlines in motion as at reſt, we ought, at firſt, to ſatisfy

ourſelves

ourſelves with the latter; and, indeed, as the head is the ſum of the body, and as the profile or outline of the forehead is the ſum of the head, we may be ſatisfied with the outline, the profile of the face, or of the forehead. We already know that the more each line approaches a circle, or rather an oval, the leſs it denotes choler; and that, on the contrary, it moſt denotes that temperament, the ſtraiter, more oblique, and interrupted it is.



1 The *ne plus ultra* of phlegm,

2 Sanguine.

3, 4, 5, 6, Different gradations of exceſſive choler.

7, 8, 9, Some lines of melancholy, that is to ſay, characteriſtically ſtrengthened *.

I am well convinced of the imperfection of theſe thoughts on temperaments, but I would not repeat what had been ſo often repeated. I ſhall only add, I hope that, by the aid of the determinate ſigns, lines, and outlines of the forehead, characters of irritability may be obtained for the principal claſſes; as well as the proportions which exiſt between all outlines of the human forehead, and every other form which can affect the human eye, or human ſenſation.

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* The additions that belong to this volume are at the end of the fragments.

I ſhall now, ſhortly, recapitulate ſome few things which are defective in my fragments; ſhall aſk a few queſtions which I wiſh to be anſwered by any wiſe and worthy man.

1. Can any man rid himſelf of, or entirely ſubdue, his temperament? Is it not with our temperament as with our ſenſes and members? Since all the creatures of God are good, are not the powers of theſe creatures alſo good? Does religion require more than that the immoderate ſhould be reduced to moderation; and not to deſtroy ſuch other powers as are good in man; or than that we ſhould change the objects of paſſion?

2. How muſt the phlegmatic father behave toward the choleric ſon; the ſanguine mother toward the melancholy daughter? That is to ſay, how muſt one temperament act toward another?

3. What temperaments are moſt capable of friendſhip?

4. Which are happieſt united in marriage?

5. Which are abſolutely incapable of agreement and coexiſtence?

6. What ought to be required of each temperament; and what ſhould be the buſineſs and amuſements of each? What friend, what foe, can moſt incite pleaſure or paſſion in each?

7. Has any temperament bad qualities which are not counterbalanced by good?

8. How are the various traits of the ſame temperament diverſified by rank, age, and ſex?

III.

SIGNS OF BODILY STRENGTH AND WEAKNESS.

WE call that human body ſtrong which can eaſily alter other bodies, without being eaſily altered itſelf. The more immediately it can act, and the leſs immediately it can be acted upon, the greater is its ſtrength; and the weaker the leſs it can act, or withſtand the action of others.

There is a tranquil ſtrength, the eſſence of which is immobility; and there is an active ſtrength, the eſſence of which is motion. The one has motion, the other ſtability, in an extraordinary degree. There is the ſtrength of the rock, and the elaſticity of the ſpring.

There is the Herculean ſtrength of bones and ſinews; thick, firm, compact, and immoveable as a pillar.

There are heroes leſs Herculean, leſs firm, ſinewy, large; leſs ſet, leſs rocky, who yet, when rouſed, when oppoſed in their activity, will meet oppreſſion with ſo much ſtrength, will reſiſt weight with ſuch elaſtic force, as ſcarcely to be equalled by the moſt muſcular ſtrength.

The elephant has native, bony, ſtrength: Irritated or not, he bears prodigious burthens, and cruſhes all on which he treads. An irritated waſp has ſtrength of a totally different kind; but both have compactneſs for their foundation, and, eſpecially, the firmneſs of conſtruction.

All poroſity deſtroys ſtrength.

The ſtrength, like the underſtanding, of a man is diſcovered by its being more or leſs compact. The elaſticity of a body has ſigns ſo remarkable that they will not permit us to confound ſuch body with one that is not elaſtic. How manifeſt are the varieties of ſtrength, between the foot of an elephant and a ſtag; a waſp and a fly!

Tranquil, firm ſtrength, is ſhown in the proportions of the form, which ought rather to be ſhort than long.

In the thick neck, the broad ſhoulders, and the countenance; which, in a ſtate of health, is rather bony than fleſhy.

In the ſhort, compact, and knotty forehead; and, eſpecially, when the *ſinus frontales* are viſible, but not too far projecting; flat in the middle, or ſuddenly indented, but not in ſmooth cavities.

In horizontal eyebrows, ſituated near the eye.

Deep eyes, and ſtedfaſt look.

In the broad firm noſe, bony near the forehead; and, eſpecially, in its ſtraight, angular, outlines.

In ſhort, thick, curly hair of the head, and beard.

In ſhort, broad teeth, ſtanding cloſe to each other. In compact lips, of which the under rather projects than retreats. In the ſtrong, prominent, broad chin.

In the ſtrong, projecting *os occipitis.*

In the baſs voice; the firm ſtep; and in ſitting ſtill.

Elaſtic ſtrength, the living power of irritability, muſt be diſcovered in the moment of action; and the firm ſigns muſt, afterward, be abſtracted, when the irritated power is once more at reſt. —"This body, therefore, which at reſt was ca-"pable of ſo little, acted and reſiſted ſo weakly, "can, thus irritated, and with this degree of ten-"ſion, become thus powerful."—On enquiry we ſhall find that this ſtrength, awakened by irritation, generally reſides in thin, tall, but not very tall, and bony, rather than muſcular bodies: in bodies of dark, or pale, complexions; of rapid motion, joined with a certain kind of ſtiffneſs; of haſty and firm walk; of fixed penetrating look; and with open lips, but eaſily, and accurately, to be cloſed.

Signs of weakneſs are, diſproportionate length of body; much fleſh, little bone; extenſion; a tottering frame; a looſe ſkin; round, obtuſe, and, particularly, hollow, outlines of the forehead and noſe; ſmallneſs of noſe and chin; little noſtrils; the retreating chin; long, cylindrical, neck; the walk very haſty, or languid, without firmneſs of ſtep; the timid aſpect; cloſing eyelids; open mouth; long teeth; the jaw-bone long, but bent, toward the ear; whiteneſs of complexion; teeth inclined to be yellow, or green; fair, long, and tender hair; ſhrill voice.

IV.

MEDICINAL SEMEIOTICS; OR THE SIGNS OF HEALTH AND SICKNESS.

NOT I, but an experienced phyſician ought to write on the phyſiognomonical, and pathognomonical ſemeiotica of health and ſickneſs, and deſcribe the phyſiological character of the body, and its propenſities to this or that diſorder. I am beyond deſcription ignorant with reſpect to the nature of diſorders and their ſigns; ſtill may I, in conſequence of the few obſervations I have made, declare, with ſome certainty, by repeatedly examining the firm parts and outlines of the bodies and countenances of the ſick, that it is not difficult to predict what are the diſeaſes to which the man in health is moſt liable. Of what infinite importance would ſuch phyſiognomonical ſemeiotics, or prognoſtics of poſſible or probable diſorders be, founded on the nature and form of the body! How eſſential were it, could the phyſician ſay to the healthy, "You "naturally have, ſome time in your life, to ex"pect this or that diſorder. Take the neceſſary "precautions againſt ſuch or ſuch a diſeaſe.

" The virus of the ſmall-pox ſlumbers in your " body, and may thus or thus be put in motion. " Thus the hectic, thus the intermittent, and " thus the putrid fever."—Oh how worthy, Zimmermann, would a treatiſe on phyſiognomonical *Diætetice* (or regimen) be of thee!

Whoever ſhall read this author's work, on *Experience*, will ſee how characteriſtically he deſcribes various diſeaſes which originate in the paſſions. Some quotations from this work, which will juſtify my wiſh, and contain the moſt valuable ſemeiotical remarks, cannot be unacceptable to the reader. The firſt is from Part I. chap. viii. page 401. f. " The obſerving mind examines the " phyſiognomy of the ſick, the ſigns of which " extend over the whole body, but the progreſs " and change of the diſeaſe is principally to be " found in the countenance and its parts. " Sometimes the patient carries the marks of his " diſeaſe. In burning, bilious, and hectic fe- " vers; in the chloroſis; the common and black " jaundice; in worm caſes."—(I, who know ſo little of phyſic, have ſeveral times diſcovered the diſeaſe of the tape worm in the countenance.) —" In the *furor uterinus*, the leaſt obſervant can " read the diſeaſe. The more the countenance " is changed, in burning fevers, the greater is

" the danger. A man whoſe natural aſpect is " mild and calm, but who ſtares at me, with a " florid complexion, and wildneſs in his eyes, " prognoſticates an approaching delirium. I " have likewiſe ſeen a look indeſcribably wild, " accompanied by paleneſs, when nature, in an " inflammation of the lungs, was coming to a " criſis, and the patient was become exceſſively " cold and frantic. The countenance relaxed, " the lips pale and hanging, in burning fevers, " are bad ſymptoms, as they denote great debility; and, if the change and decay of the countenance be ſudden, the danger is great. When " the noſe is pointed, the face of a lead colour, " and the lips livid, inflammation has produced " gangrene. There is, frequently, ſomething " dangerous to be obſerved in the countenance, " which cannot be known from other ſymptoms, and which, yet, is very ſignificant. " Much is to be obſerved in the eyes. Boerhaave examined the eyes of the patient with " a magnifying glaſs, that he might ſee if the " blood entered the ſmaller veſſels. Hippocrates " held that the avoiding of light, involuntary " tears, ſquinting, one eye leſs than the other, " the white of the eye inflamed, the ſmall veins " inclined to be black, too much ſwelled, or too

“ much ſunken, were, each and all, bad ſymp-
“ toms (page 432). The motion of the patient,
“ and his poſition in bed, ought, likewiſe, to be
“ enumerated among the particular ſymptoms
“ of diſeaſe. The hand carried to the forehead,
“ waved, or groping in the air, ſcratching on the
“ wall, and pulling up the bed clothes, are of this
“ kind. The poſition in bed is a very ſignifi-
“ cant ſign of the internal ſituation of the pa-
“ tient, and, therefore, deſerves every attention.
“ The more unuſual the poſition is, in any in-
“ flammatory diſeaſe, the more certainly may
“ we conclude that the anguiſh is great, and,
“ conſequently, the danger. Hippocrates has
“ deſcribed the poſition of the ſick, in ſuch caſes,
“ with accuracy that leaves nothing to be deſired.
“ —The beſt poſition in ſickneſs is the uſual po-
“ ſition in health.”

I ſhall add ſome other remarks from this phyſician and phyſiognomiſt, whoſe abilities are ſuperior to envy, ignorance, and quackery. (Page 452) “ Swift was lean while he was the prey of
“ ambition, chagrin, and ill temper; but after
“ the loſs of his underſtanding he became fat.”
—His deſcription of envy and its effects on the body are incomparable. (Part II. chap. xi.)
“ The effects of envy are viſible, even in chil-
“ dren.

"dren. They become thin, and eaſily fall into "conſumptions. Envy takes away the appe"tite, and ſleep, and cauſes feveriſh motion; "it produces gloom, ſhortneſs of breath, im"patience, reſtleſſneſs, and a narrow cheſt. The "good name of others, on which it ſeeks to "avenge itſelf by ſlander, and feigned but not "real contempt, hangs like the ſword ſuſpended "by a hair over the head of Envy, that continu"ally wiſhes to torture others, and is itſelf con"tinually on the rack.—The laughing ſimpleton "becomes diſturbed as ſoon as Envy, that worſt "of fiends, takes poſſeſſion of him, and he per"ceives that he vainly labours to debaſe that "merit which he cannot rival. His eyes roll, "he knits his forehead, he becomes moroſe, pee"viſh, and hangs his lips. There is, it is true, a "kind of envy that arrives at old age. Envy "in her dark cave, poſſeſſed by toothleſs furies, "there hoards her poiſon, which, with infernal "wickedneſs, ſhe endeavours to eject, over each "worthy perſon, and honourable act. She de"fends the cauſe of vice, endeavours to con"found right and wrong. She vitally wounds "the pureſt innocence."

The writers moſt known, and ofteneſt quoted, by phyſicians, on ſemeiotics, are Aretæus, Lomnius, Æmilius Campolongus, Wolf, Hoffman, Wedel, Schrœder, Vater.

I am alſo acquainted with two diſſertations on the ſame ſubject, one by Samuel Quelmaltz,—*De Proſopoſcopiâ Medicâ. Leipzig* 1748; and the other by the famous Stahl—*De facie morborum indice, ſeu morborum æſtimatione ex facie. Halle* 1700.

But the work which is moſt perfect, full, and deſerving of attention, is *Thomæ Fieni philoſophi ac medici præſtantiſſimi Semeiotice, ſive de ſignis medicis. Lugduni* 1664. Yet this acute writer has ſcarcely noticed the prognoſtics of diſeaſe from the figure of the body, but has paid ſuperior attention to the diagnoſtics.

V.

NATIONAL PHYSIOGNOMY.

A.

MY OWN REMARKS.

THAT there is national phyſiognomy, as well as national character, is undeniable. Whoever doubts of this can never have obſerved men of different nations, nor have compared the inhabitants of the extreme confines of any two. Compare a Negro and an Engliſhman, a native of Lapland and an Italian, a Frenchman and an inhabitant of Terra del Fuego. Examine their forms, countenances, characters, and minds. Their difference will be eaſily ſeen, though it will, ſometimes, be very difficult to deſcribe ſcientifically.

It is probable we ſhall diſcover what is national in the countenance better from the ſight of an individual, at firſt, than of a whole people; at leaſt, ſo I imagine, from my own experience. Individual countenances diſcover more the characteriſtics of a whole nation, than a whole nation

tion does that which is national in individuals. The following infinitely little is what I have hitherto obſerved, from the foreigners with whom I have converſed, and whom I have noticed, concerning national character.

The French I am leaſt able to characterize.—They have no traits ſo bold as the Engliſh, nor ſo minute as the Germans. I know them chiefly by their teeth, and their laugh. The Italians I diſcover by the noſe, ſmall eyes, and projecting chin. The Engliſh, by their foreheads, and eyebrows. The Dutch, by the rotundity of the head, and the weakneſs of the hair. The Germans, by the angles and wrinkles, round the eyes, and in the cheeks. The Ruſſians, by the ſnub noſe, and their light-coloured, or black hair. I ſhall now ſay a word concerning Engliſhmen, in particular. Engliſhmen have the ſhorteſt, and beſt arched, foreheads; that is to ſay, they are arched only upward; and, toward the eyebrows, either gently decline, or are rectilinear. They very ſeldom have pointed, but, often, round, full, medullary noſes. The Quakers and Moravians excepted, who, wherever they are found, are generally thin-lipped, Engliſhmen have large, well defined, beautifully curved, lips; they have alſo a round, full, chin; but they are peculiarly diſtinguiſhed by the eyebrows and eyes, which are ſtrong, open, liberal, and ſtedfaſt. The outline of their countenances is, in general, great, and they never have thoſe numerous, infinitely minute, traits, angles, and wrinkles, by which the Germans are ſo eſpecially diſtinguiſhed. Their complexion is fairer than that of the Germans.

All Engliſh women whom I have known perſonally, or by portrait, appear to be compoſed of marrow and nerve. They are inclined to be tall, ſlender, ſoft, and as diſtant from all that is harſh, rigorous, or ſtubborn, as heaven is from earth.

The Swiſs, generally, have no common phyſiognomy, or national character, the aſpect of fidelity excepted. They are as different from each other as nations the moſt remote. The French Swiſs peaſant is as diſtinct as poſſible from the peaſant of Appenzel. It may be that the eye of a foreigner would better diſcover the general character of the nation, and in what it differs from the French or German, than that of the native.

In each canton of Switzerland I find characteriſtic varieties. The inhabitant of Zurich, for inſtance, is middle ſized, more frequently meagre than corpulent, but uſually one or the other. They ſeldom have ardent eyes, or large, ſmall noſes; the outline is not, often, either grand or minute. The men are ſeldom handſome, though the youth are incomparably ſo; but they ſoon alter. The people of Bern are tall, ſtrait, fair, pliable, and firm; and are moſt diſtinguiſhable by their upper teeth, which are white, regular, and eaſily to be ſeen. The inhabitants of Baſle (or Baſil) are more rotund, full, and tenſe of countenance, the complexion tinged with yellow, and the lips open and flaccid. Thoſe of Schafhauſen are hard boned. Their eyes are ſeldom ſunken, but are generally prominent. The ſides of the forehead diverge over the temples; the cheeks fleſhy, and the mouth wide and open. They are commonly ſtronger built than the people of Zurich, though, in the canton of Zurich, there is ſcarcely a village in which the inhabitants do not differ from thoſe of the neighbouring village, without attending to dreſs, which, notwithſtanding, is alſo phyſiognomonical.

Round Wädenſchweil and Oberreid, I have ſeen many handſome, broad-ſhouldered, ſtrong, burden-bearing men.——At Weiningen, two leagues from Zurich, I met, about evening, a company of well-formed men, who were diſtinguiſhable for their cleanlineſs, circumſpection, and gravity of deportment.

An extremely intereſting and inſtructive book might be written on the phyſiognomonical characters of the peaſants in Switzerland. There are conſiderable diſtricts where the countenances, the noſe excepted, are moſt of them broad, as if preſſed flat with a board. This diſagreeable form, wherever found, is conſiſtent with the character of the people. What could be more inſtructive than a phyſiognomonical and characteriſtic deſcription of ſuch villages, their mode of living, food, and occupation?

B.

EXTRACTS FROM OTHER AUTHORS.

(*a*) BUFFON *.

" TRAVERSING the ſurface of the earth,
" and beginning in the north, we find, in Lap-
" land, and on the northern coaſts of Tartary,
" a race of men, ſmall of ſtature, ſingular of
" form, and with countenances as ſavage as their
" manners."—" Theſe people have large, flat
" faces, the noſe broad, the pupil of the eye of
" a yellow brown, inclining to a black, the eye-
" lids retiring toward the temples, the cheeks ex-
" tremely high, the mouth very large, the lower
" part of the face narrow, the lips full and high,
" the voice ſhrill, the head large, the hair black
" and ſleek, and the complexion brown, or
" tanned. They are very ſmall, and ſquat,
" though meagre. Moſt of them are not above
" four feet, and the leaſt not more than four feet
" and a half high."—" The Borandians are ſtill
" ſmaller than the Laplanders."——" The Sa-
" moiedes more ſquat, with large heads and
" noſes, and darker complexions. Their legs

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* The following quotations are tranſlated from Buffon, not from the German, T.

" are ſhorter, their knees more turned outward, " their hair is longer, and they have leſs beard. " The complexion of the Greenlanders is darker " ſtill, and of a deep olive colour."—" The women, among all theſe nations, are as ugly as the " men."—"And not only do theſe people reſemble each other in uglineſs, ſize, and the colour " of their eyes and hair, but they have ſimilar " inclinations and manners, and are all equally " groſs, ſuperſtitious, and ſtupid"—" Moſt of " them are idolaters, they are more rude than " ſavage, wanting courage, ſelf-reſpect, and pudency."—" If we examine the neighbouring " people of the long ſlip of land which the Laplanders inhabit, we ſhall find they have no relation whatever with that race, excepting only " the Oſtiacks and Tonguſians. The Samoiedes " and the Borandians have no reſemblance with " the Ruſſians, nor have the Laplanders with the " Finlanders, the Goths, Danes, or Norwegians. " The Greenlanders are alike different from the " ſavages of Canada. The latter are tall, and " well made; and, though they differ very much " from each other, yet, they are ſtill more infinitely different from the Laplanders. The " Oſtiacks ſeem to be Samoiedes ſomething leſs " ugly, and dwarfiſh, for they are ſmall and ill-formed."

" All the Tartars have the upper part of the " countenance very large, and wrinkled, even " in youth, the noſe ſhort, and groſs, the eyes " ſmall and ſunken, the cheeks very high, the " lower part of the face narrow, the chin long, " and prominent, the upper jaw ſunken, the " teeth long and ſeparated, the eyebrows large, " covering the eyes, the eyelids thick, the face " flat, their ſkin of an olive colour, and their " hair black. They are of a middle ſtature, but " very ſtrong and robuſt; have little beard, " which grows in ſmall tufts, like that of the " Chineſe, thick thighs, and ſhort legs."

" The little, or Nogais, Tartars have loſt a " part of their uglineſs by having intermingled " with the Circaſſians."—" As we proceed eaſtward, into free or independent Tartary, the " features of the Tartars become ſomething leſs " hard, but the eſſential characteriſtics of their " race ever remain. The Mongul Tartars, who " conquered China, and who were the moſt poliſhed of theſe nations, are, at preſent, the leaſt " ugly and ill-made: yet have they, like the " others, ſmall eyes, the face large and flat, little " beard, but always black or red, and the noſe " ſhort and compreſſed."—" Among the Kergiſi

" and Tcherimiſi Tartars there is a whole nation, " or tribe, the men and women among whom " are very ſingularly beautiful."—"The manners " of the Chineſe and Tartars are wholly oppo- " ſite, more ſo than are their countenances and " forms."—" The limbs of the Chineſe are well " proportioned, large and fat. Their faces are " round and capacious, their eyes ſmall, their " eyebrows large, their eyelids raiſed, and their " noſes little and compreſſed. They only have " ſeven or eight tufts of black hair on each lip, " and very little on the chin."

" The inhabitants of the coaſt of New Hol- " land, which lies in 16° 15′ of ſouth latitude, " and to the ſouth of the Iſle of Timor, are per- " haps the moſt miſerable people on earth, and " of all the human race moſt approach the brute " animal. They are tall, upright, and ſlender. " Their limbs are long and ſupple; their head " great, their forehead round, their eyebrows " thick, and their eyelids always half ſhut. " This they acquire by habit in their infancy, to " preſerve their eyes from the gnats, by which " they are greatly incommoded, and, as they " never open their eyes, they cannot ſee at a diſ- " tance, at leaſt, not unleſs they raiſe the head as

" if they wiſhed to look at ſomething above " them. They have large noſes, thick lips, and " wide mouths. It ſhould ſeem that they draw " the two upper fore teeth, for neither men nor " women, young nor old, have theſe teeth. " They have no beard; their faces are long, " and very diſagreeable, without a ſingle pleaſ- " ing feature; their hair not long, and ſleek, " like that of moſt of the Indians, but ſhort, " black, and curly, like the hair of the Negroes. " Their ſkin is black, and reſembles that of the " Indians of the coaſt of Guinea."

" If we now examine the nations inhabiting " a more temperate climate, we ſhall find that " the people of the northern provinces, of the " Mogul Empire, Perſia, the Armenians, Turks, " Georgians, Mingrelians, Circaſſians, Greeks, " and all the inhabitants of Europe, are the " handſomeſt, wiſeſt, and beſt formed of any on " earth; and that, though the diſtance between " Cachemire and Spain, or Circaſſia and France, " is very great, there is ſtill a very ſingular re- " ſemblance between people ſo far from each " other, but ſituated in nearly the ſame latitude. " The people of Cachemire are renowned for " beauty, are as well formed as the Europeans,

" and have nothing of the Tartar countenance, " the flat noſe, and the ſmall pig's eyes, which " are ſo univerſal among their neighbours."— " The complexion of the Georgians is ſtill more " beautiful than that of Cachemire; no ugly " face is found in the country, and nature has " endowed moſt of the women with graces, " which are no where elſe to be diſcovered."— " The men, alſo, are very handſome, have natural underſtanding, and would be capable of " arts and ſciences, did not their bad education " render them exceedingly ignorant and vicious."—" Yet, with all their vices, the " Georgians are civil, humane, grave, and moderate; they ſeldom are under the influence of " anger, though they become irreconcileable " enemies, having once entertained hatred."— " The Circaſſians and Mingrelians are equally " beautiful and well formed."—" The lame and " the crooked are ſeldom ſeen among the Turks." " —The Spaniards are meagre, and rather ſmall; " they are well ſhaped, have fine heads, regular " features, good eyes, and well arranged teeth, " but their complexions are dark, and inclined " to yellow."—" It has been remarked that in " ſome provinces of Spain, as near the banks of " the river Bidaſſoa, the people have exceedingly

" large ears."—(Can large ears hear better than ſmall? I know one perſon with large, rude, ears, whoſe ſenſe of hearing is acute, and who has a good underſtanding, but, him excepted, I have particularly remarked large ears to betoken folly; and that, on the contrary, ears inordinately ſmall appertain to very weak, effeminate characters, or perſons of too great ſenſibility.)—" Men " with black or dark brown hair begin to be ra" ther uncommon in England, Flanders, Hol" land, and the northern provinces of Germany; " and few ſuch are to be found in Denmark, " Sweden, and Poland. According to Linnæus, " the Goths are very tall, have ſleek, light co" loured, ſilver hair, and blue eyes. The Fin" landers are muſcular and fleſhy, with long and " light yellow hair, the iris of the eye a deep " yellow."

" It ſeems, if we collect the accounts of tra" vellers, that there are as many varieties among " the race of Negroes as the Whites. They alſo " have their Tartars, and their Circaſſians. The " Blacks on the coaſt of Guinea are extremely " ugly, and emit an inſufferable ſcent. Thoſe " of Sofala and Mozambique are handſome and " have no ill ſmell."—" Theſe two ſpecies of Negroes,

" Negroes reſemble each other rather in colour " than features: Their hair, ſkin, the odour of " their bodies, their manners and propenſities " are exceedingly different."—" Thoſe of Cape " Verd have by no means ſo diſagreeable a ſmell " as the natives of Angola; their ſkin, alſo, is " more ſmooth, and black, their body better " made, their features leſs hard, their tempers " more mild, and their ſhape better.—The Ne- " groes of Senegal are the beſt formed, and beſt " receive inſtruction.—The Nagos are the moſt " humane, the Mondongos the moſt cruel, the " Mimes the moſt reſolute, capricious, and ſub- " ject to deſpair."—(If this be ſo, let theſe heads be firſt and ſingly ſtudied, and all that is common to character collected.)—" The Guinea " Negroes are extremely limited in their capaci- " ties. Many of them even appear to be wholly " ſtupid; or, never capable of counting more " than three, remain in a thoughtleſs ſtate if not " acted upon, and have no memory."—" Yet, " bounded as is their underſtanding, they have " much feeling—have good hearts, and the ſeeds " of all virtue."—" The Hottentots all have very " flat and broad noſes, but theſe they would not " have did not their mothers ſuppoſe it their " duty to flatten the noſe ſhortly after birth."

—(It ought not to be ſo poſitively affirmed they would not have ſuch, till we firſt had conſidered the form of the head, ſuch as given by nature, and thence deduced the form of the noſe. There are evidently forms of ſculls which, naturally, have flat noſes; and others, in which, external violence excepted, they cannot be flattened. The very cuſtom of preſſing the noſe flat ought, perhaps, to be conſidered as a proof that this form is more natural than any other to theſe people.)—" They have alſo very thick lips, eſpe-" cially the upper; the teeth white, the eyebrows " thick, the head heavy, the body meagre, and " the limbs ſlender.—The inhabitants of Canada, " and of all theſe confines, are rather tall, robuſt, " ſtrong, and tolerably well made; have black " hair and eyes, very white teeth, tawny com-" plexions, little beard, and no hair, or almoſt " none, on any other part of the body. They " are hardy and indefatigable in marching; ſwift " of foot; alike ſupport the extremes of hunger, " or exceſs in feeding; are daring, courageous, " haughty, grave, and moderate. So ſtrongly " do they reſemble the eaſtern Tartars, in com-" plexion, hair, eyes, the almoſt want of beard, " and hair, as well as in their inclinations and " manners, that we ſhould ſuppoſe them the de-

" ſcendants of that nation, did we not ſee the " two people ſeparated from each other by a vaſt " ocean. They, alſo, are under the ſame latitude, which is an additional proof of the influence of climate on the colour, and even on " the form of man."—(To which we may add character, mind, and manners.)

(*b*) *Some of the moſt remarkable paſſages from an excellent eſſay by Profeſſor Kant of Königſberg, inſerted in* Engels Philoſophen für die Welt, II Theil, *from page* 125 *to* 165.

PAGE 131. " The ſuppoſition of Maupertuis " that a race of men might be eſtabliſhed in any " province, in whom underſtanding, probity, " and ſtrength, ſhould be hereditary, could only " be realized by the poſſibility of ſeparating the " degenerate from the conformable births; a " project which, in my opinion, might be practicable, but which, in the preſent order of " things, is prevented by the wiſer diſpoſitions " of nature, according to which the wicked " and the good are intermingled, that by the irregularities and vices of the former the latent " powers of the latter may be put in motion, and " impelled to approach perfection. If nature,

" without tranſplantation or foreign mixture, be " left undiſturbed, ſhe will, after many genera" tions, produce a laſting race that ſhall ever re" main diſtinct."

Page 133. " If we divide the human race " into four principal claſſes, I believe all the inter" mediate ones, however perpetuating and con" ſpicuous, may be immediately reduced to one " of theſe. (1) The race of Whites. (2) The Ne" groes. (3) The Huns. (Monguls, or Calmucs.) " (4) The Hindoos, or people of Hindoſtan."

Page 141. " External things may well be the " accidental, but not the primary, cauſes of what " is inherited or aſſimilated. As little as chance, " or phyſico-mechanical cauſes, can produce an " organized body, as little can they add any thing " to its power of propagation; that is to ſay, pro" duce a thing which ſhall propagate itſelf by " having a peculiar form, or proportion of parts.

Page 143. " Man was deſigned to be the in" habitant of all climates, and all ſoils. Hence " the ſeeds of many internal propenſities muſt " be latent in him, which ſhall remain inactive, " or be put in motion, according to his ſituation " on the earth; ſo that, in progreſſive genera" tions, he ſhall appear as if born for that par" ticular ſoil in which he ſeems planted."

Page 144. “ The air and the ſun appear to be “ thoſe cauſes which moſt influence the powers “ of propagation, and effect a durable develope-“ ment of germs and propenſities; that is to “ ſay, the air and the ſun may be the origin of a “ diſtinct race. The variations which food may “ produce muſt ſoon diſappear on tranſplanta-“ tion. That which affects the propagating “ powers muſt not act upon the ſupport of life, “ but upon its original ſource, its firſt principles, “ animal conformation, and motion. A man “ tranſplanted to the frigid zone muſt decreaſe “ in ſtature, ſince, if the power or momentum of “ the heart continue the ſame, the circulation “ muſt be performed in a ſhorter time, the pulſe “ become more rapid, and the heat of the blood “ increaſed. Thus Crantz found the Greenland-“ ers not only inferior in ſtature, to the Euro-“ peans, but alſo that they had a remarkably “ greater heat of body. The very diſproportion “ between the length of the body and the ſhort-“ neſs of the legs, in the northern people, is “ ſuitable to their climate; ſince the extremes “ of the body, by their diſtance from the heart, “ are more ſubject to the attacks of cold.”

Page 146. “ The prominent parts of the “ countenance, which can leſs be guarded from

" cold, by the care of nature for their preſer-" vation, have a propenſity to become more flat. " The riſing cheek-bones, the half-cloſed, blink-" ing, eyes, appear to be intended for the pre-" ſervation of ſight againſt the dry, cold, air, and " the effuſion of light from the ſnow (to guard " againſt which the Eſquimaux uſe ſnow ſpecta-" cles) though they may be the natural effect of " the climate, ſince they are found only in a " ſmaller degree, in milder latitudes. Thus gra-" dually are produced the beardleſs chin, the " flattened noſe, thin lips, blinking eyes, flat " countenance, red brown complexion, black " hair, and, in a word, the face of the Calmuc. " Such properties, by continued propagation, at " length, form a diſtinct race, which continues " to remain diſtinct, even when tranſplanted into " warmer climates."

Page 149. " The red brown, or copper co-" lour, appears to be as natural an effect of the " acidity of the air, in cold climates, as the olive " brown of the alcaline, and bilious, quality of " the juices, in warm; without taking the na-" tive diſpoſition of the American into the eſti-" mate, who appears to have loſt half the powers " of life, which may be regarded as the effect of " cold."

Page 150. " The growth of the porous parts " of the body muſt increaſe in the hot and moiſt " climate. Hence the thick ſhort noſe and pro- " jecting lips. The ſkin muſt be oiled, not only " to prevent exceſſive perſpiration, but alſo the " imbibing the putreſcent particles of the moiſt " air. The ſurplus of the ferrugineous, or iron " particles, which have lately been diſcovered to " exiſt in the blood of man, and which, by the " evaporation of the phoſphoric acidities, of " which all Negroes ſmell ſo ſtrong, being caſt " upon the retiform membrane, occaſions the " blackneſs which appears through the cuticle, " and this ſtrong retention of the ferrugineous " particles ſeems to be neceſſary, in order to " prevent the general relaxation of the parts. " Moiſt warmth is peculiarly favourable to the " growth of animals, and produces the Negro, " who, by the providence of nature, perfectly " adapted to his climate, is ſtrong, muſcular, " agile; but dirty, indolent, and trifling."

Page 161. " The trunk, or ſtem, of the root " may degenerate; but this having once taken " root, and ſtifled other germs, reſiſts any future " change of form; the character of the race " having once gained a preponderance in the " propagating powers."

(c) *From*

(*c*) *From Winkelmann's Hiſtory of Art.*

" OUR eyes convince us, with reſpect to the " form of man, that the character of nation, as " well as of mind, is viſible in the countenance. " As nature has ſeparated large diſtricts by " mountains and waters, ſo has ſhe, likewiſe, " diſtinguiſhed the inhabitants by peculiarity of " features. In countries far diſtant from each " other, the difference is, likewiſe, viſible in " other parts of the body, and in ſtature. Animals are not more varied, according to the properties of the countries they inhabit, than men " are ; and ſome have pretended to remark that " animals even partake of the propenſities of the " men. The formation of the countenance is as " various as languages, nay, indeed, as dialects, " which are thus or thus various in conſequence " of the organs of ſpeech. In cold countries, the " fibres of the tongue muſt be leſs flexible, and " rapid, than in warm. The natives of Greenland " and certain tribes of America are obſerved to " want ſome letters of the alphabet, which muſt " originate in the ſame cauſe. Hence it happens " that the northern languages have more monoſyllables, and are more clogged with conſo-

“ nants, the connecting and pronouncing of “ which is difficult, and ſometimes impoſſible, “ to other nations. A celebrated writer has en- “ deavoured to account for the varieties of the “ Italian dialects, from the formation of the or- “ gans of ſpeech. For this reaſon, ſays he, the “ people of Lombardy, inhabiting a cold coun- “ try, have a more rough and conciſe pronun- “ ciation. The inhabitants of Florence and “ Rome ſpeak in a more meaſured tone, and “ the Neapolitans, under a ſtill warmer ſky, “ pronounce the vowels more open, and ſpeak “ with more fulneſs. Perſons well acquainted “ with various nations can diſtinguiſh them as “ juſtly from the form of their countenance as “ from their ſpeech. Therefore, ſince man has “ ever been the object of art and artiſts, the lat- “ ter have conſtantly given the forms of face of “ their reſpective nations; and that art, among “ the ancients, gave the form and countenance “ of man, is proved by the ſame effect having “ taken place among the moderns. German, “ Dutch, or French, when the artiſts neither tra- “ vel nor ſtudy foreign forms, can be known “ by their pictures as perfectly as Chineſe or “ Tartars. After reſiding many years in Italy, “ Rubens continued to draw his figures as if he “ had never left his native land.”

Another paſſage from Winkelmann.

“THE projecting mouths of the Negroes, “which they have in common with their mon-“keys, is an exceſs of growth, a ſwelling, occa-“ſioned by the heat of the climate; like as our “lips are ſwelled by heat or ſharp ſaline moiſ-“ture; and, alſo, in ſome men, by violent paſ-“ſion. The ſmall eyes of the diſtant northern “and eaſtern nations are in conſequence of the “imperfection of their growth. They are ſhort “and ſlender. Nature produces ſuch forms the “more ſhe approaches extremes where ſhe has “to encounter heat or cold. In the one ſhe is “prompter and exhauſted, and, in the other, “crude, never arriving at maturity. The flower “withers in exceſſive heat, and, deprived of ſun, “is deprived of colour. All plants degenerate “in dark and confined places.

“Nature forms with greater regularity the “more ſhe approaches her center, and in more “moderate climates. Hence our and the Gre-“cian ideas of beauty, being derived from more “perfect ſymmetry, muſt be more accurate than “the ideas of thoſe in whom, to uſe the ex-“preſſion of a modern poet, the image of the “Creator is half defaced.”

(*d*) *From the* Recherches Philoſophiques ſur les Americains *by M. de Pauw.*

" THE Americans are moſt remarkable be-
" cauſe that many of them have no eyebrows,
" and none have beards; yet we muſt not infer
" that they are infeebled in the organs of gene-
" ration, ſince the Tartars and Chineſe have al-
" moſt the ſame characteriſtics. They are far,
" however, from being very fruitful, or much
" addicted to love. True it is, the Chineſe
" and the Tartars are not abſolutely beardleſs.
" When they are about thirty, a ſmall pencilled
" kind of whiſker grows on the upper lip, and
" ſome ſcattered hairs at the end of the chin."
Tome I. page 37.

" Excluſive of the Eſquimaux, who differ in
" gait, form, features and manners, from other
" ſavages of North America, we may likewiſe
" call the Akanſans a variety, whom the French
" have generally named the handſome men.
" They are tall and ſtraight, have good fea-
" tures, without the leaſt appearance of beard;
" regular eyelids, blue eyes, and fine fair hair;
" while the neighbouring people are low of
" ſtature, have abject countenances, black eyes,
" the hair of the head black as ebony, and of
" the body, thick and rough." Page 135.

" The Peruvians are not very tall; but, though " thick ſet, they are tolerably well made. There " are many, it is true, who, by being diminu- " tive, are monſtrous. Some are deaf, dumb, " blind, and idiots; and others want a limb, " when born. In all probability, the exceſſive " labour to which they have been ſubjected, by " the barbarity of the Spaniards, has produced " ſuch numbers of defective men. Tyranny has " an influence on the very phyſical tempera- " ment of ſlaves. Their noſe is aquiline; their " forehead narrow; their hair black, ſtrong, " ſmooth, and plentiful; their complexion an " olive red; the apple of the eye black, and the " white not very clear. They never have any " beard, for we cannot beſtow that name on " ſome ſhort ſtraggling hairs which ſprout in " old age; nor have either men or women the " downy hair which generally appears after the " age of puberty. In this they are diſtinguiſhed " from all people on earth, even from the Tar- " tars and Chineſe. As in eunuchs, it is the cha- " racteriſtic of their degeneracy." Page 144.

" Judging by the rage which the Americans " have to mutilate and disfigure themſelves, we " ſhould ſuppoſe they all were diſcontented with " the proportions of their limbs and bodies. Not " a ſingle nation has been diſcovered in this

" fourth quarter of the globe which has not " adopted the cuſtom of artificially changing, " either the form of the lips, the hollow of the " ear, or the ſhape of the head, by forcing it to " aſſume an extraordinary and ridiculous figure.

" There are ſavages whoſe heads are pyramidal, or conical, with the top terminating " in a point. Others have flat heads, with large " foreheads, and the back part flattened. This " caprice ſeems to have been the moſt faſhionable, at leaſt, it was the moſt common. Some " Canadians had their heads perfectly ſpherical. " Although the natural form of the head really " approaches the circular, theſe ſavages who, by " being thus diſtorted, acquired the appellation " of bowl or bullet-head, do not appear leſs diſguſting, for having made the head too round, " and perverted the original purpoſe of nature, " to which nothing can be added, from which " nothing can be taken away, without ſome eſſential error being the reſult, which is deſtructive to the animal.

" In fine we have ſeen, on the banks of the " Maragnon, Americans with ſquare, or cubical, " heads; that is to ſay, flattened on the face, " the top, the temples, and the occiput, which " appears to be the laſt ſtage of human extravagance.

" It is difficult to conceive how it was poſſi-
" ble to compreſs and mould the bones of the
" ſkull into ſo many various forms, without
" moſt eſſentially injuring the ſeat of ſenſe, and
" the organs of reaſon; or occaſioning either
" madneſs or idiotiſm; ſince we ſo often have
" examples that violent contuſions in the region
" of the temples have occaſioned lunacy, and
" deprived the ſufferers of intellectual capacity.
" For it is not true, as ancient narratives have
" affirmed, that all Indians with flat, or ſugar-
" loaf, heads, were really idiots; had this been
" the caſe there muſt have been whole nations
" in America either fooliſh or frantic, which is
" impoſſible, even in ſuppoſition."

(*e*) *Obſervation by Lentz.*

" IT appears to me remarkable that the Jews
" ſhould have taken with them the marks of
" their country and race to all parts of the
" world; I mean their ſhort, black, curly, hair,
" and brown complexion.—Their quickneſs of
" ſpeech, haſte, and abruptneſs in all their ac-
" tions, appear to proceed from the ſame
" cauſes. I imagine the Jews have more gall
" than other men."—(I add, as characteriſtics of
the

the national Jewiſh countenance, the pointed chin, pouting lips, and well-defined middle line of the mouth.)

(*f*) *Extract from a letter written by M. Fueſsli dated at Preſburg.*

" MY obſervations have been directed" (writes this great deſigner and phyſiognomiſt) " not to the countenance of nations only, being " convinced, from numberleſs experiments, that " the general form of the human body, its attitude, and manner, the ſunken or raiſed poſition of the head, between or above the ſhoulders, the firm, the tottering, the haſty, or ſlow " walk, may frequently be leſs deceitful ſigns of " this or that character, than the countenance ſeparately conſidered. I believe it poſſible ſo " accurately to characterize man, from the " calmeſt ſtate of reſt to the higheſt gradation " of rage, terror and pain, that, from the carriage of the body, the turn of the head, and " geſtures, in general, we ſhall be able to diſtinguiſh the Hungarian, the Sclavonian, the Illyrian, the Wallachian, and to obtain a full and " clear conception of the actual, and, in general, " the prominent characteriſtics of this or that " nation."

(g) *Extract of a letter from Profeſſor Camper.*

" IF not impoſſible, it would be very difficult, " to give you my particular rules for delineat- " ing various nations and ages, with almoſt ma- " thematical certainty; eſpecially, if I would add " all I have had occaſion to remark concerning " the beauty of the antiques. Theſe rules I have " obtained by conſtant obſervations on the ſculls " of different nations, of which I have a large " collection, and by a long ſtudy of the antiques.

" It has coſt me much time accurately to draw " any head in profile. I have diſſected the ſculls " of people lately dead, that I might be able to " define the lines of the countenance, and the " angle of theſe lines with the horizon. I was " thus led to the diſcovery of the maximum and " minimum of this angle. I began with the " monkey, proceeded to the Negro, and the Eu- " ropean, till I aſcended to the countenances of " antiquity, and examined a Meduſa, an Apollo, " or a Venus de Medicis. This concerns only " the profile. There is another difference in the " breadth of the cheeks, which I have found to " be largeſt among the Calmucs, and much " ſmaller among the Aſiatic Negroes. The Chi- " neſe, and inhabitants of the Molucca, and

" other Aſiatic iſlands, appear to me to have
" broad cheeks, with projecting jaw-bones; the
" under jaw-bone, in particular, very high, and
" almoſt forming a right angle, which, among
" Europeans, is very obtuſe, and ſtill more ſo
" among the African negroes.

" I have not yet procured a real ſcull of an
" American, therefore, can ſay nothing on the
" ſubject.

" Almoſt to my ſhame muſt I confeſs that I
" have not yet been able accurately to draw
" the countenance of a Jew, although they are
" ſo very remarkable in their features; nor
" have I yet obtained preciſion in delineating
" the Italian face. It is generally true that the
" upper and under jaw of the Europeans is leſs
" broad than the breadth of the ſcull, and that
" among the Aſiatics they are much broader;
" but I have not been able to determine the ſpecific
" differences between European nations.

" I have very frequently, by phyſiognomonical
" ſenſations, been able to diſtinguiſh the
" ſoldiers of different nations; the Scotchman,
" the Iriſhman, and the native of England; yet
" have I never been able to delineate the diſtinguiſhing
" traits.

" The people of our provinces are a mixture
" of all nations, but, in the remote and ſepa-

"rated cantons, I find the countenance to be "more flat, and extraordinarily high from the "eyes upward."

(*h*) *Extracts from the manuſcript of a man of literature at Darmſtadt.*

"ALL tribes of people who dwell in unculti-"vated countries, and, conſequently, are paſto-"ral, not aſſembled in towns, would never be "capable of an equal degree of cultivation with "Europeans, though they did not live thus "ſcattered. Were the ſhackles of ſlavery ſhaken "off ſtill their minds would eternally ſlum-"ber; therefore whatever remarks we can make "upon them muſt be pathognomonical"—(I ſuſpect phyſiognomonical)—" and we muſt con-"fine ourſelves to their receptive powers of "mind, not being able to ſay much of their ex-"preſſion.

"People who do not bear our badges of ſer-"vitude are not ſo miſerable as we ſuppoſe. "Their ſpecies of ſlavery is very ſupportable, in "their mode of exiſtence. They are incompa-"rably better fed than German peaſants, and "have neither to contend with the cares of pro-"viding nor the exceſſes of labour. As their race

" of horſes exceeds ours in ſtrength, and ſize, " ſo do their people thoſe among us who have, " or ſuppoſe they have, property. Their wants " are few, and their underſtanding ſufficient to " ſupply thoſe wants they have. The Ruſſian " or Poliſh peaſant is, of neceſſity, carpenter, " taylor, ſhoemaker, maſon, thatcher, &c. and " when we examine their performances we may " eaſily judge of their capacities. Hence their " aptitude at mechanical and handicraft profeſ- " ſions, as ſoon as they are taught their princi- " ples. Invention of what is great they have no " pretenſions to; their mind, like a machine, " is at reſt when the neceſſity that ſet it in mo- " tion ceaſes.

" Of the numerous nations ſubject to the Ruſ- " ſian ſceptre, I ſhall omit thoſe of the extenſive " Siberian diſtricts, and confine myſelf to the " Ruſſians, properly ſo called, whoſe countries " are bounded by Finland, Eaſtland, Livonia, and " the borders of Aſia. Theſe are diſtinguiſhable " by prodigious ſtrength, firm ſinews, broad " breaſt and coloſſal neck; which, in a whole " ſhip's crew, will be the ſame; reſembling the " Farneſian Hercules; by their black, broad, " thick, rough, ſtrong hair, head and beard; " their ſunken eyes, black as pitch; their ſhort

" forehead, compreſſed to the noſe, with an " arch. We often find thin lips, though, in general, they are pouting, wide, and thick. The " women have high cheek bones, hollow temples, ſnub noſes, and retreating arched foreheads, with very few traits of ideal beauty. " At a certain period of life, both ſexes frequently become corpulent. Their power of " propagation exceeds belief.

" In the center dwell the Ukranians, of whom " moſt of the regiments of Coſſacs are formed. " They are diſtinguiſhed among the Ruſſians " almoſt as the Jews are among Europeans. " They generally have aquiline noſes, are nobly " formed; amorous, yielding, crafty, and without ſtrong paſſions; probably, becauſe, for " ſome thouſands of years, they have followed " agriculture, have lived in ſociety, had a form " of government, and inhabit a moſt fruitful " country, in a moderate climate, reſembling " that of France. Among all theſe people the " greateſt activity and ſtrength of body are " united. They are as different from the German boor as quickſilver is from lead, and how " our anceſtors could ſuppoſe them to be ſtupid " is inconceivable."

" Thus too the Turks reſemble the Ruſſians.
" They are a mixture of the nobleſt blood of
" Aſia Minor with the more material and groſs
" Tartar. The Natolian, of a ſpiritual nature,
" feeds on meditation; will for days contemplate
" a ſingle object, ſeat himſelf at the
" cheſs board, or wrap himſelf up in the mantle
" of taciturnity. The eye, void of paſſion, or
" great enterpriſe, abounds in all the penetration
" of benevolent cunning; the mouth eloquent:
" The hair of the head and beard, and the ſmall
" neck, declare the flexibility of the man."

" The Engliſhman is erect in his gait, and generally
" ſtands as if a ſtake were driven through
" his body. His nerves are ſtrong, and he is
" the beſt runner. He is diſtinguiſhed from all
" other men by the roundneſs and ſmoothneſs
" of the muſcles of his face. If he neither ſpeak
" nor move, he ſeldom declares the capability
" and mind he poſſeſſes in ſo ſuperior a degree.
" His ſilent eye ſeeks not to pleaſe. His hair,
" coat, and character, alike, are ſmooth. Not
" cunning, but on his guard, and perhaps but
" little colouring is neceſſary to deceive him, on
" any occaſion. Like the bull dog, he does not
" bark; but if irritated rages. As he wiſhes not

"for more eſteem than he merits, ſo he deteſts "the falſe pretenſions of his neighbours, who "would arrogate excellence they do not poſſeſs. "Deſirous of private happineſs, he diſregards "public opinion, and obtains a character of ſingularity. His imagination, like a ſea-coal fire, "is not the ſplendor that enlightens a region, "but expands genial warmth. Perſeverance in "ſtudy, and pertinacity, for centuries, in fixed "principles, have raiſed and maintained the "Britiſh ſpirit, as well as the Britiſh government, trade, manufactures, and marine. He "has punctuality and probity, not trifling away "his time to eſtabliſh falſe principles, or making "a parade with a vicious hypotheſis."

"In the temperament of nations, the French "claſs is that of the ſanguine. Frivolous, benevolent, and oſtentatious, the Frenchman forgets not his inoffenſive parade till old age has "made him wiſe. At all times diſpoſed to enjoy life, he is the beſt of companions. He "pardons himſelf much, and therefore pardons "others if they will but grant that they are foreigners, and he is a Frenchman. His gait is "dancing, his ſpeech without accent, and his ear "incurable. His imagination purſues the conſe-

" quences of ſmall things with the rapidity of the " ſecond-hand of a ſtop watch, but ſeldom gives " thoſe loud, ſtrong, reverberating ſtrokes which " proclaim new diſcoveries to the world. Wit " is his inheritance. His countenance is open, " and, at firſt ſight, ſpeaks a thouſand pleaſant, " amiable, things. Silent he cannot be, either " with eye, tongue, or feature. His eloquence " is often deafening, but his good humour caſts " a veil over all his failings. His form is " equally diſtinct, from that of other nations, " and difficult to deſcribe in words. No other " man has ſo little of the firm, or deep traits, or " ſo much motion. He is all appearance, all geſ-" ture; therefore, the firſt impreſſion ſeldom de-" ceives, but declares who and what he is. His " imagination is incapable of high flights, and " the ſublime in all arts is to him offence. " Hence his diſlike of whatever is antique, in " art, or literature; his deafneſs to true mu-" ſic; his blindneſs to the higher beauties of " painting. His laſt, moſt marking, trait is that " he is aſtoniſhed at every thing, and cannot " comprehend how it is poſſible men ſhould be " other than they are at Paris."

" The countenance of the Italian is ſoul, his " ſpeech exclamation, his motion geſticulation.

" His

" His form is the nobleſt, and his country the " true ſeat of beauty. His ſhort forehead, his " ſtrong, marked, eye-bones, the fine contour " of his mouth, give a kindred claim to the antiques of Greece. The ardour of his eyes denotes that the beneficent ſun brings forth fruit " more perfect in Italy than beyond the Alps. " His imagination is ever in motion, ever ſympathizing with ſurrounding objects, and, as in " the poem of Arioſto the whole works of creation are reflected, ſo are they, generally, in the " national ſpirit. That power which could bring " forth ſuch a work appears to me the general " repreſentative of genius. It ſings all, and from " it [illegible] things are ſung. The ſublime in arts is " the birth-right of the Italian. Modern religion and politics may have degraded and falſified his character, may have rendered the vulgar faithleſs and crafty, but the ſuperior part " of the nation abounds in the nobleſt and beſt " of men."

" The Dutchman is tranquil, patient, confined, and appears to will nothing. His walk " and eye are long ſilent, and an hour of his " company will ſcarcely produce a thought. He " is little troubled by the tide of paſſions, and " he will contemplate, unmoved, the parading

" ſtreamers of all nations, ſailing before his eyes. " Quiet and competence are his gods, there- " fore, thoſe arts alone which can procure theſe " bleſſings employ his faculties. His laws, poli- " tical and commercial, have originated in that " ſpirit of ſecurity which maintains him in the " poſſeſſion of what he has gained. He is toler- " ant in all that relates to opinion, if he be but " left peaceably to enjoy his property, and to " aſſemble at the meeting-houſe of his ſect. " The character of the ant is ſo applicable, to the " Dutch, that to this literature itſelf conforms, in " Holland. All poetical powers, exerted either " in great works or ſmall, are foreign to this na- " tion. They endure pleaſure from the peruſal " of, but produce no, poetry. I ſpeak of the " United Provinces, and not of the Flemings, " whoſe jovial character is in the midway be- " tween the Italian and French. This may af- " ford data for the hiſtory of their arts.

" A high forehead, half open eyes, full noſe, " hanging cheeks, wide open mouth, fleſhy " lips, broad chin, and large ears, I believe to be " characteriſtic of the Dutchman."

" A German thinks it diſgraceful not to know " every thing, and dreads nothing ſo much as

" to be thought a fool. Probity often makes " him appear a blockhead. Of nothing is he ſo " proud as of honeſt, moral, underſtanding. According to modern tactics he is certainly the " beſt ſoldier, and the teacher of all Europe. He " is allowed to be the greateſt inventor, and, " often, with ſo little oſtentation that foreigners " have, for centuries, unknown to him, robbed " him of his glory. From the age of Tacitus, a " willing dependant, he has exerted faculties for " the ſervice of his maſter, which others only " exert for freedom and property. His countenance does not, like a painting in freſco, ſpeak " at a diſtance, but he muſt be ſought and " ſtudied. His good nature and benevolence are " often concealed under apparent moroſeneſs, " and a third perſon is always neceſſary to draw " off the veil and ſhow him as he is. He is difficult to move, and, without the aid of old " wine, is ſilent. He does not ſuſpect his own " worth, and wonders when it is diſcovered by " others. Fidelity, induſtry, and ſecreſy, are his " three principal characteriſtics. Not having wit, " he indulges his ſenſibility. Moral good is the " colouring which he requires in all arts. Hence " his great indulgence toward abortions which " wear this maſk. His epic and lyric ſpirit walks "in unfrequented paths. Hence again his great, "and frequently gigantic ſenſe, which ſeldom "permits him the clear aſpect of enthuſiaſm, or "the glow of ſplendor. Moderate in the uſe of "this world's delights, he has little propenſity "to ſenſuality and extravagance, but he is, "therefore, formal, and leſs ſocial than his "neighbour."

C.

PHYSIOGNOMY OF TOWNS AND PLACES.

EACH country, province, town, and village, has its peculiar phyſiognomy and character; and a character which manifeſtly is conformable to this phyſiognomy. Let, for example, a number of countenances be taken from any village, or any town, and compared; it will be as eaſy to perceive what they have in common as it will be difficult to define in words. The diſcovery of general character, in a ſociety of people, is never difficult; but to deſcribe its peculiarity with ſuch accuracy that it might afterward be drawn always is. The moſt general may, probably, be found by examining the whole, as far as it is not too great and various, and by compariſon with neighbouring, and remote, wholes. The particular, or characteriſtic, on the contrary, to be clearly communicated and taught, muſt, in my opinion, as I have before remarked, be obtained by conſidering individuals, and the compariſon of individuals. However great the diſtance between the moſt beautiful and moſt deformed of a town or village, there will always be ſomething mutually local and common between the beautiful and deformed: but it requires the moſt accurate perception, and the greateſt practice, to diſcover what it is that is thus common. The form of the countenance, and the character of the profile, particularly of the mouth, will, in my opinion, by compariſon, attain this purpoſe.

D.

CONCLUSION OF NATIONAL PHYSIOGNOMY.

THE natural hiſtory of national phyſiognomy is poſſible, and important, to the philoſopher, and the man, as well of buſineſs as of contemplation. It is one of the moſt profound, indeſtructible, and eternal principles of phyſiognomy. I repeat it, to deny national phyſiognomy and national character is equal to denying the light of the ſun at noon day. I will grant that integrity and wiſdom may reſide in every climate, and under every national form, and that God reſpects not perſons or climates, but that all people, of all countries, when virtuous, are to him acceptable. I am of the opinion of Juvenal,

> Summos poſſe viros et magna exempla daturos
> Vervecum in patriâ, craſſoque ſub aere, naſci.

Yet is it undeniably true that the all-freedom of God, under every climate, by the preſent, the active, and the thus or thus defined ſecondary cauſes, generally forms ſuch characters as, when compared to other characters born in other climates, are ſo diſtinct that they cannot be confounded;

founded; and that it muſt be an extremely intereſting ſpectacle to him, and to all rational beings, to view, at a ſingle glance, the phyſiognomonical varieties, connections, and combinations, of ſo many millions of people. This infinite variety, which yet conſpiring forms one whole, muſt and ſhall be eternal. How much ſoever all may be ennobled, changed, and deified, each muſt be ennobled according to its primitive nature. Species ſhall no more be confounded than individuals. Therefore, as an individual's excellence of mind and phyſiognomy are the favour and the gift of God, ſo are they equally the favour and the gift of God when beſtowed upon nations, who, by reſiding in a more fortunate climate, have, for that reaſon, greater excellence of underſtanding and of form. Yet ought not the loweſt of the human race to be diſcouraged. They are the children of one common father, and their brother is the firſt born of the brethren. He ſhall collect to himſelf from all nations, tongues and people, thoſe who ſhall inherit his kingdom.

VI.

RESEMBLANCE BETWEEN PARENTS AND CHILDREN.

Fit, quoque, ut interdum ſimiles exiſtere avorum
Poſſint, et referant proavorum ſæpe figuras;
Propterea, quia multimodis primordia multis
Mixta ſuo celant in corpore ſæpe parentes,
Quæ patribus patres tradunt a ſtirpe profecta;
Inde Venus varias producit ſcite figuras,
Majorumque refert vultus, voceſque, comaſque;
Quandoquidem nihilo magis hæc de ſemine certo
Fiunt quam facies et corpora membraque nobis.
LUCRETIUS.

A.

THE reſemblance between parents and children is very commonly remarkable.

Family phyſiognomy is as undeniable as national. To doubt this is to doubt what is ſelf-evident; to wiſh to interpret it is to wiſh to explore the inexplicable ſecret of exiſtence. Striking and frequent as the reſemblance between parents and children is, yet have the relations between the characters and countenances of families never been enquired into. No one has, to my knowledge, made any regular obſervations on this ſubject. I muſt alſo confeſs that I have, myſelf, made but few, with that circumſtantial attention which is neceſſary. All I have to remark is what follows.

When the father is conſiderably ſtupid, and the mother exceedingly the reverſe, then will moſt of the children be endued with extraordinary underſtanding.

When the father is good, truly good, the children will, in general, be well diſpoſed; at leaſt moſt of them will be benevolent.

The ſon appears moſt to inherit moral goodneſs from the good father, and intelligence from the intelligent mother; the daughter to partake of the character of the mother.

If we wiſh to find the moſt certain marks of reſemblance between parents and children, they ſhould be obſerved within an hour or two after birth. We may then perceive whom the child moſt reſembles in its formation. The moſt eſſential reſemblance is uſually afterward loſt, and does not, perhaps, appear for many years; or not till after death.

When children, as they increaſe in years, viſibly increaſe in the reſemblance of form and features to their parents, we cannot doubt but that there is an increaſing reſemblance of character. How much ſoever the characters of children may appear unlike that of the parents they reſemble, yet will this diſſimilarity be found to originate in external circumſtances, and the variety of theſe muſt be great indeed if the difference of character is not, at length, overpowered by the reſemblance of form.

From the ſtrongly delineated father, I believe, the firmneſs and the kind (I do not ſay the form, but the kind) of bones and muſcles are derived; and from the ſtrongly delineated mother the kind of nerves and form of the countenance; if the imagination and love of the mother have not fixed themſelves too deeply in the countenance of the man.

Certain forms of countenance, in children, appear, for a time, undecided whether they ſhall take the reſemblance of the father or of the mother; in which caſe I will grant that external circumſtances, preponderating love for the father or mother, or a greater degree of intercourſe with either, may influence the form.

We ſometimes ſee children who long retain a remarkable reſemblance to the father, but, at length, change and become more like the mother.

I undertake not to expound the leaſt of the difficulties that occur on this ſubject, but the moſt modeſt philoſophy may be permitted to compare uncommon caſes with thoſe which are known, even though they were inexplicable, and this I believe is all that philoſophy can and ought to do.

We know that all longing, or mother-marks, and whatever may be conſidered as of the ſame nature, which is much, do not proceed from the father, but from the imagination of the mother. We alſo know that children moſt reſemble the father only when the mother has a very lively imagination, and love for, or fear of, the huſband; therefore, as has been before obſerved, it appears that the matter and *quantum* of the power, and of the life, proceed from the father; and from the imagination of the mother ſenſibility, the kind of nerves, the form, and the appearance.

If, therefore, in a certain deciſive moment, the imagination of the mother ſhould ſuddenly paſs from the image of her huſband to her own image, it might, perhaps, occaſion a reſemblance of the child, firſt to the father, and, afterward, to the mother.

There are certain forms and features of countenance which are long propagated, and others which as ſuddenly diſappear. The beautiful and the deformed (I do not ſay forms of countenance, but what is generally ſuppoſed to be beauty and deformity) are not the moſt eaſily propagated; neither are the middling and inſignificant; but the great and the minute are eaſily inherited, and of long duration.

Parents with ſmall noſes may have children with the largeſt and ſtrongeſt defined; but the father or mother ſeldom, on the contrary, have a very ſtrong, that is to ſay large-boned noſe which is not communicated, at leaſt, to one of their children; and which does not remain in the family, eſpecially when it is in the female line. It may ſeem to have been loſt for many years, but, ſoon or late, will again make its appearance, and its reſemblance to the original will be particularly viſible, a day or two after death.

If the eyes of the mother have any extraordinary vivacity, there is almoſt a certainty that theſe eyes will become hereditary; for the imagination of the mother is delighted with nothing ſo much as with the beauty of her own eyes. Phyſiognomonical ſenſation has been, hitherto, much more generally directed to the eyes than to the noſe and form of the face; but, if women ſhould once be induced to examine the noſe, and form of the face, as aſſiduouſly as they have done their eyes, it is to be expected that the former will be no leſs ſtrikingly hereditary than the latter.

Short and well-arched foreheads are eaſy of inheritance, but not of long duration; and here the proverb is applicable, *Quod cito fit cito perit.* (Soon got ſoon gone.)

It is equally certain and inexplicable, that ſome remarkable phyſiognomies, of the moſt fruitful perſons, have been wholly loſt to their poſterity; and it is as certain and inexplicable that others are never loſt.

Nor is it leſs remarkable that certain ſtrong countenances, of the father or mother, diſappear in the children and perfectly revive in the grandchildren.

As a proof of the powers of the imagination of the mother, we ſometimes ſee that a woman ſhall have children by her ſecond huſband which ſhall reſemble the firſt, at leaſt in the general appearance. The Italians, however, are manifeſtly too extravagant when they ſuppoſe children that ſtrongly reſemble their father are baſe born. They ſay that the mother, during the commiſſion of a crime ſo ſhameful, wholly employs her imagination concerning the poſſibility of ſurpriſe by, and the image of, her huſband. But, were this fear ſo to act, the form of the children muſt not only have the very image of the father but alſo his appearance of rage and revenge, without which the adulterous wife could not imagine the being ſurpriſed by, or image of, her huſband. It is this appearance, this rage, that ſhe fears, and not the man.

Natural children generally reſemble one of their parents more than the legitimate.

The more there is of individual love, of pure, faithful, mild, affection; the more this love is reciprocal, and unconſtrained, between the father and mother, which reciprocal love and affection implies a certain degree of imagination, and the capacity of receiving impreſſions, the more will the countenances of the children appear to be compoſed of the features of the parents.

The ſanguine of all the temperaments is the moſt eaſily inherited, and with it volatility; and, being once introduced, much induſtry and ſuffering will be neceſſary to exterminate this volatility.

The natural timidity of the mother may eaſily communicate the melancholy temperament of the father. Be it underſtood that this is eaſy if, in the deciſive moment, the mother be ſuddenly ſeized by ſome predominant fear; and that it is leſs communicable when the fear is leſs haſty, and more reflective. Thus we find thoſe mothers who, during the whole time of their pregnancy, are moſt in dread of producing monſtrous, or marked, children, becauſe they remember to have ſeen objects that excited abhorrence, generally have the beſt formed, and freeſt from marks; for the fear, though real, was the fear of reaſon, and not the ſudden effect of an object exciting abhorrence, riſing inſtantaneouſly to ſight.

When both parents have given a deep root to the choleric temperament, in a family, it may probably be ſome centuries before it be again moderated. Phlegm is not ſo eaſily inherited, even though both father and mother ſhould be phlegmatic, for there are certain moments of life when the phlegmatic acts with its whole powers, although it acts thus but rarely, and theſe moments may, and muſt, have their effects; but nothing appears more eaſy of inheritance than activity and induſtry, when theſe have their origin in organization, and the neceſſity of producing alteration. It will be long before an induſtrious couple, to whom not only a livelihood but buſineſs is, in itſelf, neceſſary, ſhall not have a ſingle deſcendant with the like qualities, as ſuch mothers are generally prolific.

B.

REMARKS ON THE OPINIONS OF BUFFON, HALLER, AND BONNET, CONCERNING THE RESEMBLANCE BETWEEN PARENTS AND CHILDREN.

a.

BUFFON's theory, or hypotheſis, of the cauſe of the human form, is well known, which Haller has thus abridged and more clearly explained.

" Both ſexes have their ſemen, in which are " active particles of a certain form. From the " union of theſe the fruit of the womb ariſes.

" Theſe particles contain the reſemblance of " all the parts of the father or mother. They " are, by nature, ſeparated from the rude and un- " formed particles of the human juices, and are " impreſſed with the form of all the parts of " the body of the father or mother. Hence " ariſes the reſemblance of children to their pa- " rents. This will account for the mixture of " the features of father and mother in the chil- " dren; for ſpots in animals when the male and " female are of different colours; for the Mu- " latto produced by a Negro and a White, and " for many other phenomena, difficult to be re- " ſolved.

“ It may be aſked how theſe particles can aſ-
“ ſume the internal ſtructure of the body of the
“ father, ſince they can, properly, be only the
“ images of the hollow veſſels. To which it is
“ anſwered, that we know not all the powers of
“ nature, and that ſhe may have preſerved to
“ herſelf, though ſhe has concealed it from her
“ ſcholar, man, the art of making, internally,
“ models, and impreſſions, which ſhall expreſs
“ the whole ſolidity of the model.”

Haller, in his Preface to Buffon’s Natural Hiſtory, has, in my opinion, irrefragably confuted this ſyſtem. But he has not only forborne to elucidate the reſemblance between fathers and children, but, while oppoſing Buffon, has ſpoken ſo much on the natural, phyſiological, diſſimilarity of the human body, that he appears to have denied this reſemblance. Buffon’s hypotheſis offended all philoſophy; and, though we cannot entirely approve the theory of Bonnet, yet has he very effectually oppoſed the incongruities of Buffon to which Buffon himſelf could ſcarcely give any ſerious faith. But he, as we ſhall ſoon ſee, has either avoided the queſtion of reſemblance between parents and children, or, in order to ſtrengthen his own ſyſtem, has rather ſought to palliate, than to anſwer, difficulties.

b.

Bonnet—Sur les Corps organiſés, Tom. I. chap. v. § 65. 66.

“ ARE the germs of one and the ſame ſpecies “ of organized bodies perfectly like each other, or “ individually diſtinct? Are they only diſtinct “ in the organs which characterize ſex, or have “ they a reſembling difference to each other, “ ſuch as we obſerve in individual ſubſtances of “ the ſame ſpecies, of plants, or animals?

“ Anſwer—If we conſider the infinite variety “ to be obſerved in all the products of nature, the “ latter will appear moſt probable. The differences “ which are obſerved in the individuals “ of the ſame ſpecies probably depend more on “ the primitive form of the germs than in the “ connection of the ſexes.”

ON THE RESEMBLANCE BETWEEN CHILDREN AND THEIR PARENTS.

“ I MUST own I have not been ſucceſsful in “ explaining, by the foregoing hypotheſis, the “ reſemblance of features found between parents “ and children. But are not theſe features very “ ambiguous?

"Do we not ſuppoſe that to be the cauſe "which probably is not ſo? The father is de"formed; the ſon is deformed after the ſame "manner; and it is therefore concluded de"formity is inherited. This may be true, but "it may be falſe. The deformity of each may "ariſe from very different cauſes, and theſe "cauſes may be infinitely varied.

"It is leſs difficult to explain hereditary diſ"eaſes. We can eaſily conceive that defective "juices may produce defective germs; and, when "the ſame parts of the body are affected by "diſeaſe in father or mother, and in child, this "ariſes from the ſimilar conformation of the "parts, by which they are ſubjected to like in"conveniences. Beſide the miſhapen body often "originates in diſeaſe being hereditary, which "much diminiſhes the firſt difficulty. For, ſince "the juices conducted to thoſe parts are of a "bad quality, the parts muſt be more or leſs "ill-formed, according as they are more or leſs "capable of being affected by theſe juices."

REFLECTION.

BONNET cannot find the origin of family likeneſs in his ſyſtem. But let us take this his ſyſtem in the part where he finds the origin of hereditary diſeaſe. Shall the defective juices of father or mother very much alter the germ, and produce, in the very parts where the father or mother is injured, important changes of bad formation, more or leſs, according to the capability of the germ, and its power of reſiſtance, and ſhall the healthy juices of the parents in no manner affect the germ? Why ſhould not the healthy juices be as active as the unhealthy? Why ſhould they not introduce the ſame qualities, in miniature, which the father and mother have in the groſs, ſince the father and mother aſſimilate the nutriment they receive to their own nature, and ſince the ſeminal juices are the ſpiritual extract of all their juices and powers, as we have juſt reaſon to conclude, from the moſt continued and accurate obſervations? Why ſhould they not as naturally, and as powerfully, act upon the germ, to produce all poſſible reſemblance; but which reſemblance is infinitely varied, by differently changeable and changed circumſtances, ſo that the germ continually preſerves ſufficient of its own original nature and properties, yet is always very diſtinct from the parents, and ſometimes even ſeems to have derived very little from them; which may happen from a thouſand accidental cauſes or changes? Hence, family reſemblance and diſſimilarity being ſummarily conſidered, we ſhall find that nature, wholly employed to propagate, appears to be entirely directed to produce an equilibrium between the individual power of the germ, in its firſt formation, and the reſembling power of the parents; that the originality of the firſt form of the germ may not wholly diſappear before the too great power of reſemblance to the parents, but that they may mutually concur, and both be ſubject to numberleſs circumſtances, which may increaſe, or diminiſh, their reſpective powers, in order that the riches of variety, and the utility of the creature, and its dependance on the whole, and the general Creator, may be the greater, and more predominant *.

From all obſervations, on the reſemblance between parents and children, which I have been enabled to make, it appears to me evident that neither the theories of Bonnet nor Buffon give any ſyſtematic explanation of phenomena, the exiſtence of which cannot be denied by the ſophiſtry of hypotheſis. Diminiſh the difficulties as much as we will, facts will ſtill ſtare us in the face. If the germ exiſt preformed in the mo-

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* Thoughts of a Friend.

ther, can this germ, at that time, have phyſiognomy? Can it, at that time, reſemble the future, promiſcuous, firſt, or ſecond, father? Is it not perfectly indifferent to either?—Or, if the phyſiognomonical germ exiſt in the father, how can it, ſometimes, reſemble the mother, ſometimes the father, often both, and often neither?

To me it appears that ſomething germ-like, or a whole capable of receiving the human form, muſt, previouſly, exiſt in the mother; but which is nothing more than the foundation of the future fatherly, or motherly, I know not what, and is the efficient cauſe of the future living fruit. This germ-like ſomething, which, moſt eſpecially conſtituted agreeable to the human form, is analogous to the nature and temperature of the mother, receives a peculiar individual perſonal phyſiognomy, according to the propenſities of the father or mother, the diſpoſition of the moment of conception, and, probably, of many other future deciſive moments. Still much remains to the freedom and prediſpoſition of man. He may deprave, or improve, the ſtate of the juices; he may calm, or agitate, his mind, may awaken every ſenſation of love, and, by various modes, increaſe, or relax them. Yet I think that neither the nature of the bones nor the muſcles and nerves, conſequently the character, depends on the phyſiognomonical preformation, preceding generation; at leaſt they are far from depending on theſe alone, though I allow the organizable, the primitive form, always has a peculiar individuality, which is only capable of receiving certain ſubtile influences, and which muſt reject others.—But of this enough.

VII.

OBSERVATIONS ON THE NEW-BORN, THE DYING, AND THE DEAD.

I HAVE remarked, in ſome children, about an hour after a not difficult birth, a ſtriking, though infantine, reſemblance, in the profile, to the profile of the father. In a few days this reſemblance had nearly diſappeared. The impreſſion of the open air, nutriment, and, perhaps, of poſition, had ſo far altered the outlines that the child ſeemed entirely changed.

Two of theſe children I ſaw dead, the one about ſix weeks, and the other about four years, old; and, nearly twelve hours after death, I obſerved the ſame profile which I had before remarked an hour after birth; with this difference, that the profile of the dead child, as is natural, was ſomething more tenſe and fixed than the living. A part of this reſemblance, however, on the third day, was remarkably gone.

I have ſeen one man of fifty, another of ſeventy years of age, who, during life, appeared not to have the leaſt reſemblance to their ſons, and whoſe countenances ſeemed to be of a quite different claſs; yet, the ſecond day after death, the profile of the one had a ſtriking reſemblance to that of his eldeſt, and, of the other, to the profile of his third, ſon; as much ſo as the profile of the dead children before cited reſembled the living profile an hour after birth; ſtronger, indeed, and, as a painter would ſay, harder. On the third day, here, alſo, a part of the reſemblance diſappeared.

Of the many dead perſons I have ſeen, I have uniformly obſerved that ſixteen, eighteen, or twenty-four hours, after death (according to the diſeaſe) they have had a more beautiful form, better defined, more proportionate, harmonized, homogeneous, more noble, more exalted, than they ever had during life.

May there not be, thought I, in all men, an original phyſiognomy, ſubject to be diſturbed by the ebb and flow of accident, and paſſion, and is not this reſtored by the calm of death; like as troubled waters, being again left at reſt, become clear?

Among the dying, I have obſerved ſome who had been the reverſe of noble or great during life, and who, ſome hours before their death, or, perhaps, ſome moments (one was in a delirium) have had an inexpreſſible ennobling of the countenance. Every body ſaw a new man; colouring, drawing, and grace, all was new, all bright, as the morning; heavenly; beyond expreſſion, noble, and exalted; the moſt inattentive muſt ſee, the moſt inſenſible feel, the image of God. I ſaw it break forth and ſhine through the ruins of corruption, was obliged to turn aſide, in ſilence, and adore. Yes, glorious God! ſtill art thou there, in the weakeſt, moſt fallible, men!

VIII.

OF THE INFLUENCE OF COUNTENANCE ON COUNTENANCE.

AS the geſtures of our friends and intimates often become our own, ſo, in like manner, does their appearance. Whatever we love we would aſſimilate to ourſelves, and whatever, in the circle of affection, does not change us into itſelf, that we change, as far as may be, into ourſelves.

All things act upon us, and we act upon all things; but nothing has ſo much influence as what we love; and among all objects of affection nothing acts ſo forcibly as the countenance of man. Its conformity to our countenance makes it moſt worthy our affection. How might it act upon, how attract our attention, had it not ſome marks, diſcoverable or undiſcoverable, ſimilar to, at leaſt, of the ſame kind with, the form and features of our own countenance?

Without, however, wiſhing farther to penetrate into what is impenetrable, or to define what is inſcrutable, the fact is indubitable that countenances attract countenances, and alſo that countenances repel countenances; that ſimilarity of features, between two ſympathetic and affectionate men, increaſes with the developement, and mutual communication, of their peculiar, individual, ſenſations. The reflection, if I may ſo ſay, of the perſon beloved remains upon the countenance of the affectionate.

The reſemblance frequently exiſts only in a ſingle point—In the character of mind and countenance.

A reſemblance in the ſyſtem of the bones preſuppoſes a reſemblance of the nerves and muſcles.

Diſſimilar education may affect the latter ſo much that the point of attraction may be inviſible to unphyſiognomonical eyes.—Suffer the two reſembling forms to approach, and they will reciprocally attract and repel each other; remove every intervening obſtacle, and nature will ſoon prevail. They will recognize each other, and rejoice in the fleſh of their fleſh and the bone of their bone; with haſty ſteps will proceed to aſſimilate. Such countenances, alſo, which are very different from each other, may communicate, attract, and acquire reſemblance: nay, their likeneſs may become more ſtriking than that of the former, if they happen to be more flexible, more capable, and to have greater ſenſibility.

This reſemblance of features, in conſequence of mutual affection, is ever the reſult of internal nature and organization, therefore, of the character of the perſons. It ever has its foundation in a preceding, perhaps, imperceptible reſemblance, which might never have been animated, or ſuſpected, had it not been ſet in motion, by the preſence of the ſympathetic being.

It would be of infinite importance to give the characters of thoſe countenances which moſt eaſily receive and communicate reſemblance. It cannot but be known that there are countenances which attract all, others that repel all, and a third kind which are indifferent. The all-repelling render the ignoble countenances, over which they have continued influence, more ignoble. The indifferent allows no change. The all attracting either receive, give, or reciprocally give and receive. The firſt change a little, the ſecond more, the third moſt. "Theſe are "the ſouls," ſays Hemſterhuys the younger, "which happily, or unhappily, add the moſt exquiſite diſcernment to that exceſſive internal "elaſticity which occaſions them to wiſh and "feel immoderately; that is to ſay, the ſouls "which are ſo modified, or ſituated, that their "attractive force meets the feweſt obſtacles in "its progreſs."

It would be of the utmoſt importance to ſtudy this influence of countenance, this intercourſe of mind. I have found the progreſs of reſemblance moſt remarkable when two perſons, the one richly communicative the other apt to receive, have lived a conſiderable time together, without foreign intervention; when he who gave had given all, or he who received could receive no more, phyſiognomonical reſemblance, if I ſo dare ſay, had attained its *punctum ſaturationis.* It was incapable of farther increaſe.

A word here to thee, youth, irritable and eaſy to be won. Oh! pauſe, conſider, throw not thyſelf, too haſtily, into the arms of a friend untried. A gleam of ſympathy and reſemblance may eaſily deceive thee. If the man who is thy ſecond ſelf have not yet appeared, be not raſh, thou ſhalt find him at the appointed hour. Being found, he will attract thee to himſelf, will give and receive whatever is communicable. The ardour of his eyes will nurture thine, and the gentleneſs of his voice will temper thy too piercing tones. His love will ſhine in thy countenance, and his image will appear in thee. Thou wilt become what he is, and yet remain what thou art. Affection will make qualities in him viſible to thee which never could be ſeen by an unintereſted eye. This capability of remarking, of feeling what there is of divine, in him, is a power which will make thy countenance aſſume his reſemblance.

IX.

ON THE INFLUENCE OF THE IMAGINATION ON THE COUNTENANCE.

A WORD, only, on a ſubject concerning which volumes might be written, for it is a ſubject I muſt not leave wholly in ſilence. The little, the nothing, I have to ſay upon it, can only act as an inducement to deeper meditations on a theme ſo profound.

Imagination acts upon our own countenance, rendering it in ſome meaſure reſembling the beloved or hated image, which is living, preſent, and fleeting before us, and is within the circle of our immediate activity. If a man deeply in love, and ſuppoſing himſelf alone, were ruminating on his beloved miſtreſs, to whom his imagination might lend charms, which, if preſent, he would be unable to diſcover—Were ſuch a man obſerved by a perſon of penetration, it is probable that traits of the miſtreſs might be ſeen in the countenance of this meditating lover. So might, in the cruel features of revenge, the features of the enemy be read, whom imagination repreſents as preſent. And thus is the countenance a picture of the characteriſtic features of all perſons exceedingly loved or hated. It is poſſible that an eye leſs penetrating than that of an angel may read the image of the Creator in the countenance of a truly pious perſon. He who languiſhes after Chriſt, the more lively, the more diſtinctly, the more ſublimely, he repreſents to himſelf the very preſence and image of Chriſt, the greater reſemblance will his own countenance take of this image. The image of imagination often acts more effectually than the real preſence; and whoever has ſeen him of whom we ſpeak, the great HIM, though it were but an inſtantaneous glimpſe, Oh! how inceſſantly will the imagination reproduce his image in the countenance.

Our imagination alſo acts upon other countenances. The imagination of the mother acts upon the child. Hence men long have attempted to influence the imagination for the production of beautiful children. In my opinion, however, it is not ſo much the beauty of ſurrounding forms as the intereſt taken concerning forms, in certain moments; and here, again, it is not ſo much the imagination that acts as the ſpirit, that being only the organ of the ſpirit. Thus it is true that *it is the ſpirit that quickeneth*,

quickeneth, the fleſh and the image of the fleſh, merely conſidered as ſuch, *profiteth nothing*. A look of love, from the ſanctuary of the ſoul, has, certainly, greater forming power than hours of deliberate contemplation of the moſt beautiful images. This forming look, if ſo I may call it, can as little be premeditatedly given as any other naturally beautiful form can be imparted, by a ſtudious contemplation in the looking glaſs. All that creates, and is profoundly active, in the inner man, muſt be internal, and be communicated from above; as I believe it ſuffers itſelf not to be occaſioned, at leaſt, not by forethought, circumſpection, or wiſdom in the agent, to produce ſuch effects. Beautiful forms, or abortions, are neither of them the work of art or ſtudy, but of intervening cauſes, of the quick-guiding providence, the predetermining God.

Inſtead of the ſenſes, endeavour to act upon affection. If thou canſt but incite love, it will, of itſelf, ſeek, and find, the powers of creation. But this very love muſt itſelf be innate before it can be awakened. Perhaps, however, the moment of this awakening is not in our power; and, therefore, to thoſe who would, by plan and method, effect that which is in itſelf ſo extraordinary, and imagine they have had I know not what wiſe and phyſiological circumſpection when they firſt awaken love, I might exclaim in the words of the enraptured ſinger: "I charge "you, O ye daughters of Jeruſalem, by the roes "and the hinds of the field, that ye ſtir not up "nor awake my love till he pleaſe."—Here, behold the forming Genius.—"Behold he cometh, "leaping upon the mountains, ſkipping upon "the hills, like a young hart." Song of Sol. chap. ii. 7. 8. 9.

Moments unforeſeen, rapid as the lightning, in my opinion, form and deform. Creation, of whatever kind, is momentaneous: the developement, nutriment, change, improving, injuring, is the work of time, art, induſtry, and education. Creative power ſuffers itſelf not to be ſtudied. Creation cannot be premeditated. Maſks may be moulded, but living eſſence, within and without reſembling itſelf, the image of God, muſt be created, born, "*not of the will of the fleſh, nor of* "*the will of man, but of God.*"

X.

THE EFFECTS OF THE IMAGINATION ON THE HUMAN FORM.

IT is equally true and incomprehenſible, that, by the ſtrength of imagination, there are marks communicated by mothers to children during pregnancy; that there are images, colours, of animals, fruit, or other ſubſtances, on the body of the child; marks of the hand, on the very parts where the pregnant perſon has been ſuddenly touched; averſion to things which have occaſioned diſguſt in the mother, and a continued ſcurvy communicated to the child by the unexpected ſight of a putrid animal. So many marks on the bodies of children, ariſing not from imaginary but real accidents, muſt oblige us to own there is truth in that which is inconceivable. Therefore, the imagination of the mother acts upon the child.

From innumerable examples I will cite two.

A pregnant woman was engaged in a card party, and only wanted the ace of ſpades to win all that was ſtaked, and, as it happened, in the change of cards, the ſo much wiſhed for ace was given her. Her joy at this ſucceſs had ſuch an effect upon her imagination that the child of which ſhe was pregnant, when born, had the ace of ſpades depicted in the apple of the eye, and without injury to the organ of ſight.

The following, certainly true, anecdote, is, certainly, ſtill more aſtoniſhing.

A lady of Rheinthal had, during her pregnancy, a deſire to ſee the execution of a man who was ſentenced to have his right hand cut off before he was beheaded. She ſaw the hand ſevered from the body, and, inſtantly, turned away, and went home, without waiting to ſee the death that was to follow. This lady bore a daughter, who is ſtill living, who had only one hand. The right hand came away with the after-birth.

Not only phyſical, moral marks, perhaps, are poſſible. I have heard of a phyſician who never failed to ſteal ſomething from all the chambers through which he paſſed, which he would afterward forget, and, in the evening, his wife, who ſearched his pockets, would find keys, ſnuff-boxes, etuis-caſes, ſciſſars, thimbles, ſpectacles, buckles, ſpoons and other trinkets, which ſhe reſtored to the owners. I have been likewiſe told of a child, who, at two years of age, was adopted, when begging at the door of a noble family, received an excellent education, and became a moſt worthy man, except that he could not forbear to ſteal. The mothers of theſe two extraordinary thieves muſt, during pregnancy, have had an extraordinary deſire to pilfer. It will be ſelf evident that, however inſufferable ſuch men are in a ſtate of ſociety, they are rather unfortunate than wicked. Their actions may be as involuntary, as mechanical, and, in the ſight of God, probably, as innocent, as the cuſtomary motions of our fingers when we tear bits of paper, or do any other indifferent, thoughtleſs, action. The moral worth of an action muſt be eſtimated by its intention, as the political worth muſt by its conſequences. As little injury as the ace of ſpades, if the ſtory be true, did to the countenance of the child, as little, probably, did this thieviſh propenſity to the heart. Such a perſon, certainly, had no roguiſh look, no avaricious, downcaſt, ſly, pilfering, aſpect; like one who is both ſoul and body a thief. I have yet not ſeen any man of ſuch an extraordinary character, therefore, cannot judge of his phyſiognomy by experience; yet have we reaſon, previouſly, to conclude that men ſo uncommon muſt bear ſome marks, of ſuch deviation of character, in their countenance.

Perhaps thoſe extraordinary large or ſmall forms, by us denominated giants and dwarfs, ſhould be claſſed among theſe active and paſſive effects of the imagination.

Though giants and dwarfs are not, properly, born ſuch, yet is it poſſible, however incomprehenſible, that nature may, firſt, at a certain age, ſuddenly enlarge, or contract, herſelf. We have examples enough that the imagination appears not only to act upon the preſent, but on abſence, diſtance, and futurity. Perhaps apparitions of the dying and the dead may be attributed to this kind of effect. Be it granted that theſe facts, which are ſo numerous, are true, and including not only the apparitions of the dead but of the living, who have appeared to diſtant friends, after collecting ſuch anecdotes, and adding others on the ſubject of preſage and prediction, many philoſophical conjectures will thence ariſe, which may probably confirm my following propoſition.

The imagination, incited by the deſire and languiſhing of love, or inflamed by paſſion, may act in diſtant places, and times.

The ſick, or dying perſon, for example, ſighs after an abſent friend who knows not of his ſickneſs, or thinks of him at the time. The pining of the imagination penetrates, as I may ſay, walls, and appears in the form of the dying perſon, or gives ſigns of his preſence ſimilar to thoſe which his actual preſence gives. Is there any real corporeal appearance? No. The ſick or dying perſon is languiſhing in his bed, and has never been a moment abſent, therefore, there is no actual appearance of him whoſe form has appeared. What then has produced this appearance? What is it that has acted thus at a diſtance upon another's ſenſes, or imagination?—Imagination: but imagination through the focus of paſſion.—How!—It is inexplicable. But who can doubt ſuch facts, who does not mean to laugh at all hiſtorical facts?

May there not be ſimilar moments of mind when the imagination ſhall act alike inexplicably on the unborn child? That the inexplicable diſguſts I will grant; I feel it perfectly. But is it not the ſame in the foregoing examples, and in every example of the kind? Like as cripples firſt become ſo many years after birth, which daily experience proves, may not, after the ſame inconceivable manner, the ſeeds of what is gigantic or dwarfiſh be the effects of the imagination on the fruit, which does not make its appearance till years after the child is born?

Could a woman keep an accurate regiſter of what happened, in all the powerful moments of imagination, during her ſtate of pregnancy, ſhe then might, probably, be able to foretell the chief incidents, philoſophical, moral, intellectual, and phyſiognomonical, which ſhould happen to her child. Imagination actuated by deſire, love, or hatred, may, with more than lightning-ſwiftneſs, kill or enliven, enlarge, diminiſh, or impregnate, the organized fœtus, with the germ of enlarging or diminiſhing wiſdom, or folly, death or life, which ſhall firſt be unfolded at a certain time, and under certain circumſtances. This hitherto unexplored, but ſometimes deciſive and revealed, creative, and changing power of the ſoul, may be, in its eſſence, identically the ſame with what is called faith working miracles, which latter may be developed and increaſed by external cauſes, wherever it exiſts, but cannot be communicated, where it is not.—A cloſer examination of the foregoing conjectures, which I wiſh not to be held for any thing more than conjectures, may, perhaps, lead to the profoundeſt ſecrets of phyſiognomy. *Sed manum de tabula.*

XI.

ON CERTAIN INDIVIDUAL PARTS OF THE HUMAN BODY.

A.

THE FOREHEAD.

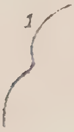
THE following are my own remarks on foreheads.

The form, height, arching, proportion, obliquity, and poſition of the ſcull, or bone of the forehead, ſhow the propenſity, degree of power, thought, and ſenſibility of man. The covering, or ſkin, of the forehead, its poſition, colour, wrinkles, and tenſion, denote the paſſions and preſent ſtate of the mind.—The bones give the internal quantity, and their covering the application of power.

The forehead bones remain unaltered, though the ſkin be wrinkled, but this wrinkling varies according to the various forms of the bones. A certain degree of flatneſs produces certain wrinkles; a certain arching is attended by certain other wrinkles, ſo that the wrinkles, ſeparately conſidered, will give the arching of the forehead,

head, and this, vice verſa, will give the wrinkles. Certain foreheads can only have perpendicular, others horizontal, others curved, and others mixed and confuſed wrinkles. Cup-formed (ſmooth) cornerleſs, foreheads, when they are in motion, commonly have the ſimpleſt, and leaſt perplexed wrinkles.

But leaving wrinkles, I hold the peculiar delineation of the outline and poſition of the forehead, which has been left unattempted by ancient and modern phyſiognomiſts, to be the moſt important of all the things preſented to phyſiognomical obſervation. We may divide foreheads, conſidered in profile, into three principal claſſes, the retreating, the perpendicular, and the projecting. Each of theſe claſſes has a multitude of variations, which may eaſily again be claſſed, and the chief of which are (1) rectilinear; (2) half round, half rectilinear, flowing into each other; (3) half round, half rectilinear, interrupted; (4) curve lined, ſimple; (5) the curve lined double and triple. The latter is exemplified in the following 6 inſtances.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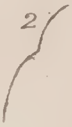
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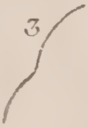
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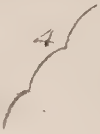
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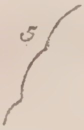
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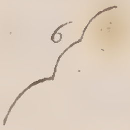
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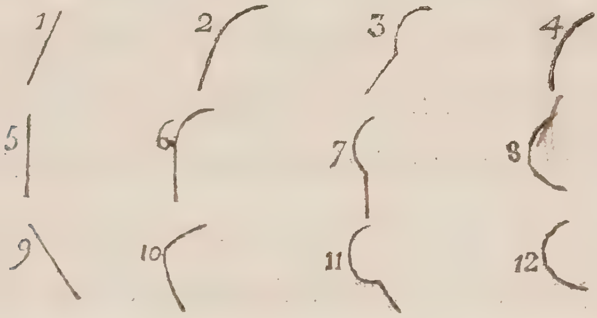
I ſhall add ſome more particular remarks.

(1) The longer the forehead, the more comprehenſion (cæteris paribus) and leſs activity.

(2) The more compreſſed, ſhort and firm the forehead, the more compreſſion, firmneſs, and leſs volatility, in the man.

(3) The more curved and cornerleſs the outline, the more tender and flexible the character; the more rectilinear, the more pertinacity and ſeverity.



(4) Perfect perpendicularity, from the hair to the eyebrows, want of underſtanding.

(5) Perfect perpendicularity, gently arched at the top, like 6, denotes excellent propenſities of cold, tranquil, profound, thinking.

(6) Projecting, like 9, 10, 11, 12, imbecility, immaturity, weakneſs, ſtupidity.

(7) Retreating, like 1, 2, 3, 4, in general, de-

notes ſuperiority of imagination, wit, and acuteneſs.

(8) The round and prominent forehead above, ſtrait lined below, and, on the whole, perpendicular, partly like 7, ſhews much underſtanding, life, ſenſibility, ardour, and—icy coldneſs.

(9) The oblique, rectilinear, forehead is, alſo, very ardent, and vigorous.

(10) Arched foreheads, like 5 *, appear, properly, to be feminine. 5 denotes perſpicuity (I reluctantly apply the word thoughtful to women. Thoſe who have the moſt underſtanding think little, or not at all. They ſee and arrange images, but trouble themſelves little concerning abſtract ſigns). 8 is inſupportably ſtupid. 12 the ne plus ultra of ſtupidity, and imbecility.

(11) A happy union of ſtraight and curved lines, with a happy poſition of the forehead, expreſs the moſt perfect character of wiſdom. By happy union I mean when the lines inſenſibly flow into each other, and by happy poſition when the forehead is neither too perpendicular nor too retreating, in nearly the poſition of 2.

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* Here is ſome miſtake; perhaps it ſhould be 4; or it may be that the ſix examples, page 164, which follow the number 5, are meant. T.

(12) I might almoſt eſtabliſh it as an axiom that right lines, conſidered as ſuch, and curves, conſidered as ſuch, are related as power and weakneſs, obſtinacy and flexibility, underſtanding and ſenſation.

(13) I have ſeen no man, hitherto, with ſharp, projecting, eyebones, who had not great propenſity to an acute exerciſe of the underſtanding, and to wiſe plans.

(14) Yet there are many excellent heads which have not this ſharpneſs, and which have the more ſolidity if the forehead, like a perpendicular wall, ſink upon the horizontal eyebrows, and be gently rounded on each ſide toward the temples.

(15) Perpendicular foreheads, projecting ſo as not immediately to reſt upon the noſe, which are ſmall, wrinkly, ſhort, and ſhining, are certain ſigns of weakneſs, little underſtanding, little imagination, little ſenſation.

(16) Foreheads with many angular, knotty, protuberances, ever denote much vigorous, firm, harſh, oppreſſive, ardent, activity and perſeverance.

(17) It is a ſure ſign of a clear, ſound underſtanding, and a good temperament, when the

profile of the forehead has two proportionate arches, the lower of which projects.

(18) Eyebones with defined, marking, eaſily delineated, firm, arches, I never ſaw but in noble, and in great, men. All the ideal antiques have theſe arches.

(19) Square foreheads, that is to ſay, with extenſive temples, and firm eyebones, ſhew circumſpection, and certainty of character.

(20) Perpendicular wrinkles, if natural to the forehead, denote application and power: horizontal wrinkles, and thoſe broken in the middle, or at the extremities, in general, negligence, and want of power.

(21) Perpendicular, deep, indentings, in the bones of the forehead, between the eyebrows, I never met with but in men of ſound underſtanding, and free and noble minds, unleſs there were ſome poſitively contradictory feature.

(22) A blue vena frontalis, in the form of a Y, when in an open, ſmooth, well arched, forehead, I have only found in men of extraordinary talents, and of an ardent, and generous character.

(23) The following are the moſt indubitable

ſigns of an excellent, a perfectly beautiful and ſignificant, intelligent and noble forehead.

(*a*) An exact proportion to the other parts of the countenance. It muſt equal the noſe or the under part of the face in length (*i. e.* one third).

(*b*) In breadth, it muſt either be oval at the top (like the foreheads of moſt of the great men of England) or nearly ſquare.

(*c*) A freedom from unevenneſs, and wrinkles; yet with the power of wrinkling, when deep in thought, afflicted by pain, or from juſt indignation.

(*d*) Above, it muſt retreat; project, beneath.

(*e*) The eyebones muſt be ſimple, horizontal, and, if ſeen from above, muſt preſent a pure curve.

(*f*) There ſhould be a ſmall cavity, in the centre, from above to below, and traverſing the forehead ſo as to ſeparate it into four diviſions, which can only be perceptible by a clear, deſcending, light.

(*g*) The ſkin muſt be more clear in the forehead than in the other parts of the countenance.

(*h*) The forehead muſt every where be compoſed of ſuch outlines as, if the ſection of one third only be viewed, it can ſcarcely be determined whether the lines are ſtraight or circular.

(24) Short, wrinkled, knotty, regular, preſſed in on one ſide, and ſawcut foreheads, with interſecting wrinkles, are incapable of durable friendſhip.

(25) Be not diſcouraged ſo long as a friend, an enemy, a child, or a brother, though a tranſgreſſor, has a good, well proportioned, open, forehead; there is ſtill much certainty of improvement, much cauſe of hope.

We ſhall defer more accurate and copious definition till we come to ſpeak of phyſiognomonical lines.

B.

THE EYES.

BLUE eyes are, generally, more ſignificant of weakneſs, effeminacy, and yielding, than brown and black. True it is there are many powerful men with blue eyes, but I find more ſtrength, manhood, and thought, combined with brown than with blue. Wherefore does it happen that the Chineſe, or the people of the Philippine iſlands, are very ſeldom blue eyed, and that Europeans, only, or the deſcendants of Europeans, have blue eyes in thoſe countries? This is the more worthy enquiry becauſe there are no people more effeminate, luxurious, peaceable, or indolent than the Chineſe.

Choleric men have eyes of every colour, but more brown, and inclined to green, than blue. This propenſity to green is almoſt a deciſive token of ardour, fire, and courage.

I have never met with clear blue eyes in the melancholic; ſeldom in the choleric; but moſt in the phlegmatic temperament, which, however, had much activity.

When the under arch deſcribed by the upper eyelid is perfectly circular, it always denotes goodneſs and tenderneſs, but alſo fear, timidity, and weakneſs.

The open eye, not compreſſed, forming a long acute angle with the noſe, I have but ſeldom ſeen, except in acute and underſtanding perſons.

Hitherto I have ſeen no eye, where the eyelid formed a horizontal line over the pupil, that did not appertain to a very acute, able, ſubtle man; be it underſtood I have met with this eye in many worthy men, but men of great penetration, and ſimulation.

Wide, open, eyes, with the white ſeen under the apple, I have obſerved in the timid, and phlegmatic; and, alſo, in the courageous and raſh. When compared, however, the fiery and the feeble, the determined and the undetermined, will eaſily be diſtinguiſhed. The former are more firm, more ſtrongly delineated, have leſs obliquity, have thicker, better cut, but leſs ſkinny, eyelids.

ADDITION.

FROM THE GOTHA COURT CALENDAR, 1771, OR RATHER FROM BUFFON.

" THE colours moſt common to the eyes are " the orange, yellow, green, blue, grey, and grey

" mixt with white. The blue and orange are " moſt predominant, and are often found in the " ſame eye. Eyes ſuppoſed to be black are only " yellow, brown, or a deep orange; to convince " ourſelves of which we need but look at them " cloſely, for when ſeen at a diſtance, or turned " toward the light, they appear to be black; " becauſe the yellow brown colour is ſo contraſted to the white of the eye that the oppo" ſition makes it ſuppoſed black. Eyes, alſo, " of a leſs dark colour, paſs for black eyes, but " are not eſteemed ſo fine as the other, becauſe " the contraſt is not ſo great. There, alſo, are " yellow, and bright yellow, eyes, which do " not appear black, becauſe the colours are not " deep enough to be overpowered by the ſhade.

" It is not uncommon to perceive ſhades of " orange, yellow, grey, and blue, in the ſame " eye, and, whenever blue appears, however " ſmall the tincture, it becomes the predominant colour, and appears in ſtreaks, over the " whole iris. The orange is in flakes, round, " and at ſome little diſtance from, the pupil; " but is ſo ſtrongly effaced by the blue that " the eye appears wholly blue, and the mixture " of orange is only perceived when cloſely in" ſpected.

" The fineſt eyes are thoſe which we imagine to be black or blue. Vivacity and fire, " which * are the principal characteriſtics of the " eyes, are the more emitted when the colours " are deep and contraſted, rather than when " ſlightly ſhaded. Black eyes have moſt ſtrength " of expreſſion, and moſt vivacity; but the blue " have moſt mildneſs, and, perhaps, are more " arch. In the former there is an ardour uninterruptedly bright, becauſe the colour, which " appears to us uniform, every way emits ſimilar reflections. But modifications are diſtinguiſhed in the light which animates blue eyes, " becauſe there are various tints of colour which " produce various reflections.

" There are eyes which make themſelves remarkable by having what may be ſaid to be " no colour. They appear to be differently " conſtituted from others. The iris has only " ſome ſhades of blue, or grey, ſo feeble that " they are almoſt white, in ſome parts; and the " ſhades of orange, which intervene, are ſo " ſmall that they ſcarcely can be diſtinguiſhed " from grey or white, notwithſtanding the contraſt of theſe colours. The black of the pupil

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* Together with the form and delineation.

" is then too marking, becauſe the colour of " the iris is not deep enough, and, as I may " ſay, we ſee only the pupil, in the center of the " eye. Theſe eyes are unmeaning, and appear " to be fixed and aghaſt.

" There alſo are eyes the colour of the iris " of which is almoſt green; but theſe are more " uncommon than the blue, the grey, the yellow, and the yellow brown. There are too " people whoſe eyes are not both of the ſame " colour. This variety which is found in the " colour of the eyes is peculiar to the human " ſpecies, the horſe, and the dog *.

(2) " The images of our ſecret agitations are " particularly painted in the eyes. The eye appertains more to the ſoul than any other organ; ſeems affected by, and to participate in, " all its emotions; expreſſes ſenſations the moſt " lively, paſſions the moſt tumultuous, feelings " the moſt delightful, and ſentiments the moſt " delicate. It explains them in all their force, " in all their purity, as they take birth, and " tranſmits them by traits ſo rapid as to infuſe " into other minds the fire, the activity, the " very image with which themſelves are in-

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* This is a miſtake, witneſs the Perſian cat. T.

“ ſpired. The eye at once receives and reflects “ the intelligence of thought, and the warmth “ of ſenſibility: it is the ſenſe of the mind, the “ tongue of the underſtanding.”—Thoſe who have leiſure may further conſult the *Diſſertatio de Oculiloquio*, Altorfi, 1702, by George Daumer.

(3) “ As in nature, ſo in art, the eyes are dif- “ ferently formed, in the ſtatues of the Gods, “ and in heads of ideal beauty, ſo that the eye “ is itſelf the diſtinguiſhing token. Jupiter, “ Juno, and Apollo have large round well “ arched eyes, ſhortened in length in order that “ the arch may be the higher. Pallas, in like “ manner, has large eyes, but the upper eyelid, “ which is drawn up, is expreſſive of attraction “ and languiſhment, which the Greeks name “ υγϱον (moiſt). Such an eye diſtinguiſhes the “ heavenly Venus Urania from Juno; yet the “ ſtatue of this Venus, bearing a diadem, has, “ for that reaſon, often been miſtaken, by thoſe “ who have not made this obſervation, for the “ ſtatue of Juno. Many of the modern artiſts “ appear to have been deſirous of excelling the “ ancients, and to give what Homer calls the “ ox-eye, by making the pupil project, and ſeem “ to ſtart from the ſocket. Such an eye has the “ modern head of the erroneouſly ſuppoſed

"Cleopatra, in the Medicean Villa, and which "preſents the idea of a perſon ſtrangled. The "ſame kind of eye a young artiſt has given to "the ſtatue of the Holy Virgin, in the church "St. Carlo al Torſo." *Winkelmann on the Arts of the Greeks*, 53.

(4) From *Scipionis Claramontii* Semeiotica Moralis, &c. cura *Conringii*, Lugduni, 1704. 8. Lib. VI. cap. 9. de Oculis eorumque Aſpectibus.

"Aſpectuum plurimæ ſunt differentiæ. (1) "*Ex* PROJECTIONE *oculi et* RETRACTIONE. Eſt "ille ferventis cupiditatis aſpectus, ut in ira et "amore. Huic contrarius aſpectus eſt *retractus*. "Retrahitur enim vis, quæ in contrario aſpectu "emittitur, in modeſtis hominibus erga eos, "quos reverentur, in pudibundis adoleſcentibus "adverſus fœminas. Quandoque contrarii ejuſmodi "aſpectus ex contrariis affectibus commiſcentur. "Verbi gratia, ſi quis ardenter amet, "& etiam pudore magno detineatur, pudor retrahit "aſpectum, at concitat amor. In ea perturbatione "aſpectus quoque perturbatur & nutat; "vel enim limis aſpicit, ſi commoditas adſit, "vel inſtar ſolis per raram aliqua ex parte nubem "erumpentis inſtans interdum aſpectus aperitur, "interdum obducitur.

(2) "*Ex* EXPLICATIONE ET CONTRACTIONE *oculi.* EXPLICATIO eſt, quando oculus hilaritate eniteſcit. CONTRACTIO autem quando triſtitia quoddam ducit nubilum. *Contractionem* autem et *retractionem* differenter ſtatuo. In *retractione* in profundum recedit repreſentatio ferme animi, in *contractione* cogitur in ſemetipſum animus.

(3) "*Ex* RECTO *aſpectu, aut* OBLIQUO. Aſpectus *obliquus* ex cupiditate naſcitur, cum vel pudore impeditur, vel pudorem prætendit. Femellæ hoc aſpectu amatores plerumque irretiunt.

(4) "*Ex* MOTU ET QUIETE *oculi.* Si huc illucque vertantur oculi, *mobiles* ſunt, ſi in eodem obtutu perſeverent, *fixi* dicuntur. Hic eſt motus ipſe per ſe oculi; at ex palpebra, cum aperta ipſa manet, intenti et vigentes oculi, conniventes contra cum clauditur; cum alternat autem vices claudendo & aperiendo oculos, nutare dicuntur.

(5) "Ex *humiditate & ſiccitate* aſpectus. Anacreon *humidum* oculum Veneri tribuit.

"*Ariſtoteles* in phyſiognomia inquit: Quicunque habent oculos eminentes, fatui; referuntur ad apparentem decentiam, & aſinos." Lib. VI. cap. 11. p. 411.

(5) One more paſſage from Paracelſus, who, though an aſtrological enthuſiaſt, was a man of prodigious genius.

“ To come to the practical part, and give pro-“ per ſigns, with ſome of their ſignifications, it “ is to be remarked that blackneſs, generally, de-“ notes health in the eyes, a firm mind, not wa-“ vering, fearful, but courageous, true, and ho-“ nourable. Grey eyes, generally, denote deceit, “ inſtability and indeciſion. Short ſight denotes “ an able projector, crafty, and intriguing in ac-“ tion. The ſquinting, or falſe ſighted, who ſee “ on both ſides, or over and under, certainly de-“ notes a deceitful, crafty perſon, not eaſily de-“ ceived, miſtruſtful, and not always to be “ truſted; one who avoids labour where he can “ willingly, indulging in idleneſs, play, uſury, “ and pilfering. Small, and deep ſunken eyes, “ are bold in oppoſition; not diſcouraged, in-“ triguing, and active in wickedneſs; capable of “ ſuffering much. Large eyes denote a covet-“ ous, greedy, man, and eſpecially when they “ are prominent. Eyes in continual motion ſig-“ nify ſhort or weak ſight, fear, and care. The “ winking eye denotes an amorous diſpoſition, “ foreſight, and quickneſs in projecting. The “ downcaſt eye ſhews ſhame and modeſty. Red

“ eyes ſignify courage and ſtrength. Bright eyes, “ ſlow of motion, ſpeak the hero, great acts, au- “ dacious, cheerful, one feared by his enemies.” *Theophraſti Paracelſi Opera, Straſb.* 1616 *fol. Tom. I. De Natura Rerum, Lib. IX. pag.* 912.

It will not be expected I ſhould ſubſcribe to all theſe opinions. They are moſt of them ill-founded, at leaſt, ill-defined. We may, with equal juſtice, affirm the direct contrary of large and ſmall eyes, if we are equally incorrect in definition.

C.

EYEBROWS.

THE eyebrows, conſidered apart, frequently, are deciſive of character ; as, for example, thoſe of Torquato-Taſſo, Leo-Baptiſta, Alberti, Boileau, Turenne, Le Fevre, Axelius Ochſenſtirn, Clarke, Newton.

Eyebrows regularly arched are characteriſtic of feminine youth.

Rectilinear, and horizontal, are maſculine.

Arched and the horizontal combined, denote maſculine underſtanding, and feminine kindneſs.

Wild and perplexed denote a correſponding mind, unleſs the hair be ſoft, and they then ſignify gentle ardour.

Compreſſed, firm, with the hairs running parallel, as if cut, are one of the moſt deciſive ſigns of a firm, manly, mature underſtanding, profound wiſdom, and a true and unerring perception.

Meeting eyebrows, held ſo beautiful by the Arabs, and, by the old phyſiognomiſts, ſuppoſed to be the mark of craft, I can neither believe to be beautiful nor characteriſtic of ſuch a quality. They are found in the moſt open, honeſt, and worthy countenances: it is true they give the face a gloomy appearance, and perhaps denote trouble of mind and heart.

Sunken eyebrows, ſays Winkelmann, impart ſomething of the ſevere and melancholy to the head of Antinous.

I never yet ſaw a profound thinker, or even a man of fortitude and prudence, with weak, high, eyebrows, which, in ſome meaſure, equally divide the forehead.

Weak eyebrows denote phlegm and debility; though there are choleric and powerful men who have them; but this weakneſs of eyebrows is always a deduction from power and ardour.

Angular, ſtrong, interrupted eyebrows ever denote fire, and productive activity.

The nearer the eyebrows are to the eyes the more earneſt, deep, and firm, the character.

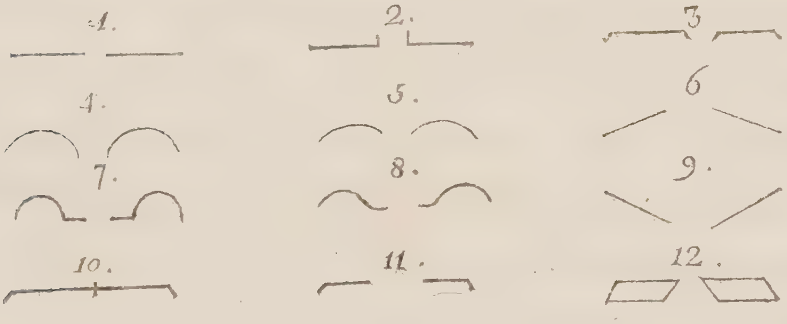
The more remote from the eyes the more volatile, eaſily moved, and leſs enterpriſing.

Remote from each other, warm, open, quick ſenſation.

White eyebrows ſignify weakneſs.

Dark brown, firmneſs.

The motion of the eyebrows contains numerous expreſſions, eſpecially of ignoble paſſions; pride, anger and contempt: the ſupercilious man (*ſupercilium*, an eyebrow) deſpiſes, and is deſpicable.



The above are twelve forms of eyebrows, all of which may accompany underſtanding. *May*, though 10 can with difficulty, 11 leſs difficult, 9 more, 6 very difficult, 4 moſt.— 1, 2, and 3, on the contrary, ſcarcely can accompany folly: 12 is the form of underſtanding ſuch as can ſcarcely be deceived.

D.

THE NOSE.

THE ancients rightly named the noſe *honeſtamentum faciei.*

I believe it has been already ſaid that I hold the noſe to be the foundation, or abutment, of the brain. Whoever is acquainted with the Gothic arch will perfectly underſtand what I mean by this abutment; for upon this the whole power of the arch of the forehead reſts, and without it the mouth and cheeks would be oppreſſed by miſerable ruins.

A beautiful noſe will never be found accompanying an ugly countenance. An ugly perſon may have fine eyes, but not a handſome noſe. I meet with thouſands of beautiful eyes before one ſuch noſe, and wherever I find the latter, it denotes an extraordinary character. (*Non cuique datum eſt habere naſum.*) The following is requiſite to the perfectly beautiful noſe.

(*a*) Its length ſhould equal the length of the forehead. (*b*) At the top ſhould be a gentle indenting. (*c*) Viewed in front the back (*dorſum, ſpina naſi*) ſhould be broad, and nearly parallel, yet above the centre ſomething broader. (*d*) The button or end of the noſe (*orbiculus*) muſt be neither hard nor fleſhy; and its under outline muſt be remarkably definite, well delineated, neither pointed nor very broad. (*e*) The ſides (*pinnæ*) ſeen in front, muſt be well defined, and the deſcending noſtrils gently ſhortened. (*f*) Viewed in profile, the bottom of the noſe ſhould not have more than one third of its length. (*g*) The noſtrils, above, muſt be pointed; below, round; and have, in general, a gentle curve, and be divided into two equal parts, by the profile of the upper lip. (*h*) The ſides, or arch of the noſe muſt be a kind of wall. (*i*) Above it muſt cloſe well with the arch of the eyebone, and, near the eye, muſt be at leaſt half an inch in breadth. Such a noſe is of more worth than a kingdom. There are, indeed, innumerable excellent men with defective noſes, but their excellence is of a very different kind. I have ſeen the pureſt, moſt capable, and nobleſt perſons with ſmall noſes, and hollow in profile; but their worth moſt conſiſted in ſuffering, liſtening, learning, and enjoying the beautiful influences of imagination; provided the other parts of the form were well organized. Noſes, on the contrary, which are arched near the forehead, are capable of command, can rule, act, overcome, deſtroy. Rectilinear noſes may be called the key-ſtone between the two extremes. They equally act and ſuffer with power and tranquillity.

Boerhaave, Socrates, Laireſſe, had, more or leſs, ugly noſes, and yet were great men; but their character was that of gentleneſs and patience.

I have never yet ſeen a noſe with a broad back, whether arched or rectilinear, that did not appertain to an extraordinary man. We may examine thouſands of countenances, and numbers of portraits, of ſuperior men, before we find ſuch a one.

Theſe noſes were poſſeſſed, more or leſs, by Raynal, Fauſtus Socinus, Swift, Cæſar Borgia, Clepzecker, Anthony Pagi, John Charles von Enkenberg (a man of Herculean ſtrength) Paul Sarpi, Peter de Medicis, Francis Caracci, Caſſini, Lucas van Leyden, Titian.

There are alſo noſes that are not broad backed, but ſmall near the forehead, of extraordinary power; but their power is rather elaſtic and momentary than productive.

The Tartars, generally, have flat, indented, noſes; the Negroes broad, and the Jews, hawk noſes. The noſes of Engliſhmen are ſeldom pointed, but generally round. If we may judge from their portraits, the Dutch ſeldom have handſome or ſignificant noſes. The noſe of the Italian is large and energetic. The great men of France, in my opinion, have the characteriſtic of their greatneſs, generally, in the noſe: to prove which examine the collections of portraits by Perrault and Morin.

Small noſtrils are uſually an indubitable ſign of unenterpriſing timidity. The open, breathing noſtril is as certain a token of ſenſibility, which may eaſily degenerate into ſenſuality.

E.

THE MOUTH AND LIPS.

WHATEVER is in the mind is communicated to the mouth.

How full of character is the mouth, whether at reſt or ſpeaking, by its infinite motions! Who can expreſs its eloquence, even when ſilent!

Whoever internally feels the worth of this member, ſo different from every other member, ſo inſeparable, ſo not to be defined, ſo ſimple, yet ſo various; whoever, I ſay, knows and feels this worth, will ſpeak and act with divine wiſdom. Oh! wherefore can I only, imperfectly, and tremblingly, declare all the honours of the mouth; the chief ſeat of wiſdom and folly, power and debility, virtue and vice, beauty and deformity, of the human mind; the ſeat of all love, all hatred, all ſincerity, all falſehood, all humility, all pride, all diſſimulation, and all truth!

Oh! with what adoration would I ſpeak, and be ſilent, were I a more perfect man!

Oh diſcordant, degraded, humanity! Oh mournful ſecret of my miſinformed youth! When, Omniſcience, ſhalt thou ſtand revealed? Unworthy as I am, yet do I adore. Yet worthy I ſhall be; worthy as the nature of man will permit; for he who created me gave me a mouth to glorify him.

Oh Eternal Life!—How ſhall it be with me, what hallelujahs ſhall be mine, when I behold the mouth of the Godhead in the countenance of the Saviour!—I alſo have a mouth, an image of that which in Him I adore; Him can I name who gave it me.—Oh Eternal Life, what joys are thine, though but in imagination!

What ſhall I ſay, painters and deſigners, that may induce you to ſtudy this ſacred organ, in all its beauteous expreſſions, all its harmony and proportion?

Take plaſter impreſſions of characteriſtic mouths, of the living and the dead; draw after, pore over them, learn, obſerve, continue day after day to ſtudy one only; and, having perfectly ſtudied that, you will have ſtudied many.—Oh!

pardon me, my heart is oppreſſed. Among ten or twenty draughtſmen, to whom for three years I have preached, whom I have inſtructed, have drawn examples for, not one have I found who felt as he ought to feel, ſaw what was to be ſeen, or could repreſent that which was evident.—What can I hope?

I expect every thing from a collection of characteriſtic plaſter impreſſions, which might ſo eaſily be made, were ſuch a collection only once formed—But who can ſay whether ſuch obſervations might not declare too much? The human machine may be incapable of ſuffering to be thus analyzed: man, perhaps, might not endure ſuch cloſe inſpection; and, therefore, having eyes, he ſees not.—I ſpeak it with tears, and why I weep thou knoweſt who with me enquireſt into the worth of man.—And you weaker, yet candid, though on this occaſion unfeeling readers, pardon me.

Diſtinguiſh in each mouth (*a*) the upper lip, ſingly; (*b*) the under lip, the ſame; (*c*) the line formed by the union of both, when tranquilly cloſed, if they can be cloſed without conſtraint; (*d*) the middle of the upper lip, in particular, and (*e*) of the under lip; (*f*) the bottom of the middle line, at each end; and, laſtly, (*g*) the extending of the middle line on both ſides. For, unleſs you thus diſtinguiſh, you will not be able to delineate the mouth accurately.

As are the lips ſo is the character.

Firm lips, firm character; weak lips, and quick in motion, weak and wavering character.

Well defined, large, and proportionate lips, the middle line of which is equally ſerpentine, on both ſides, and eaſy to be drawn, though they may denote an inclination to pleaſure, are never ſeen in a bad, mean, common, falſe, crouching, vicious, countenance.

A lipleſs mouth, reſembling a ſingle line, denotes coldneſs, induſtry, a love of order, preciſion, houſewifery, and if it be drawn upward at the two ends, affectation, pretenſion, vanity, and, which may ever be the production of cool vanity, malice.

Very fleſhy lips muſt ever have to contend with ſenſuality and indolence. The cut-through, ſharp-drawn lip, with anxiety and avarice.

Calm lips, well cloſed, without conſtraint, and well delineated, certainly betoken conſideration, diſcretion, and firmneſs.

A mild overhanging upper lip generally ſignifies goodneſs. There are innumerable good perſons, alſo, with projecting under lips, but the goodneſs of the latter is rather cold fidelity, and well-meaning, than warm, active friendſhip.

The under lip hollowed in the middle denotes a fanciful character. Let the moment be remarked when the conceit of the jocular man deſcends to the lip, and it will be ſeen to be a little hollow in the middle.

A cloſed mouth, not ſharpened, not affected, always denotes courage and fortitude, and the open mouth always cloſes when courage is indiſpenſable. Openneſs of mouth ſpeaks complaint, and cloſeneſs endurance.

Little as the phyſiognomiſts have hitherto noticed, much might be ſaid concerning, the lip improper, or the fleſhy covering of the upper teeth, on which anatomiſts have not, to my knowledge, yet beſtowed any name, and which may be called the curtain, or pallium, extending from the beginning of the noſe to the red upper lip proper.

If the upper lip improper be long, the proper is always ſhort; if it be ſhort and hollow, the proper will be large and curved; another certain demonſtration of the conformity of the human countenance.—Hollow upper lips are much leſs common than flat and perpendicular: the character they denote is equally uncommon.

F.

TEETH.

NOTHING is more certain, ſtriking, or continually viſible, than the characteriſtics of the teeth, and the manner in which they diſplay themſelves.

The following are the obſervations I have made.

Small, ſhort, teeth, which have generally been held by the old phyſiognomiſts to denote weakneſs, I have remarked in adults of extraordinary ſtrength; but they ſeldom were of a pure white.

Long teeth are certain ſigns of weakneſs and puſillanimity.

White, clean, well-arranged teeth, viſible as ſoon as the mouth opens, but not projecting, nor always entirely ſeen, I have never met with, in adults, except in good, acute, honeſt, candid, faithful, men.

I have alſo met foul, uneven, and ugly teeth, in perſons of the above good character; but it was always either ſickneſs or ſome mental imperfection, which gave this deformity.

Whoever

Whoever leaves his teeth foul, and does not attempt to clean them, certainly betrays much of the negligence of his character, which does him no honour.

As are the teeth of man, that is to ſay, their form, poſition, and cleanlineſs (ſo far as the latter depends upon himſelf) ſo is his taſte.

Wherever the upper gum is very viſible, at the firſt opening of the lips, there is generally much cold and phlegm.

Much, indeed, might be written upon the teeth, although they are generally neglected, in all hiſtorical paintings. To be convinced of this we need but obſerve the teeth of an individual, during the courſe of a ſingle day; or contemplate an apartment crowded with fools. We ſhould not then, for a moment, deny that the teeth, in conjunction with the lips, are very characteriſtic; or that phyſiognomy has gained another token which triumphs over all the arts of diſſimulation.

G.

CHIN.

I AM, from numerous experiments, convinced that the projecting chin ever denotes ſomething poſitive, and the retreating ſomething negative.

The preſence, or abſence, of ſtrength in man, is often ſignified by the chin.

I never have ſeen ſharp indentings in the middle of the chin but in men of cool underſtanding, unleſs when ſomething evidently contradictory appeared in the countenance.

The pointed chin is generally held to be a ſign of acuteneſs and craft, though I know very worthy perſons with ſuch chins. Their craft is the craft of the beſt dramatic poetry.

The ſoft, fat double chin generally points out the Epicure.

The angular chin is ſeldom found but in diſcreet, well diſpoſed, firm, men.

Flatneſs of chin ſpeaks the cold and dry, ſmallneſs fear, and roundneſs, with a dimple, benevolence.

XII.

WOMEN.

A.

GENERAL REMARKS.

I MUST premiſe, I am but little acquainted with the female part of the human race. Any man of the world muſt know more of them than I can pretend to know; my opportunities of ſeeing them at the theatre, at balls, or at the card table, where they beſt may be ſtudied, have been exceedingly few. In my youth I almoſt avoided women, and was never in love.

For this reaſon, perhaps I ought to have left this very important part of phyſiognomy to one much better informed, having myſelf ſo little knowledge of the fair ſex.

Yet might not ſuch neglect have been dangerous? Might another have treated the ſubject in the manner which I could wiſh? Or would he have ſaid the little I have to ſay; and which, though little, I eſteem to be important and neceſſary?

I frequently ſhudder while I think how exceſſively, how contrary to my intention, the ſtudy of phyſiognomy may be abuſed, when applied to women.

I often reflect that phyſiognomy will fare no better than philoſophy, poetry, phyſic, or whatever may be termed art or ſcience. A little philoſophy leads to Atheiſm, much to Chriſtianity. Thus muſt it be with phyſiognomy.

But I will not be diſcouraged. The half precedes the whole. We learn to walk by falling, and ſhall we forbear to walk leſt we ſhould fall?

I can ſay with certainty true pure phyſiognomonical ſenſation, in reſpect to the female ſex, beſt can ſeaſon and improve life, and is the moſt effectual preſervative againſt the degradation of ourſelves or others.

Beſt can ſeaſon and improve human life.

What better can temper manly rudeneſs, or ſtrengthen and ſupport the weakneſs of man; what ſo ſoon can aſſuage the rapid blaze of wrath; what more charm maſculine power; what ſo quickly diſſipate peeviſhneſs and ill temper; what ſo well can wile away the inſipid tedious hours of life, as the near and affectionate look of a noble beautiful woman? What is ſo ſtrong as her ſoft and delicate hand? What ſo perſuaſive as her tears reſtrained? Who but beholding her muſt ceaſe to ſin? How can the ſpirit of God act more omnipotently upon the heart, than by the extending, and increaſing, phyſiognomonical ſenſation for ſuch an eloquent countenance? What ſo well can ſeaſon daily inſipidity? I ſcarcely can conceive a gift of more paternal and divine benevolence. This has ſweetened every bitter of my life: this alone has ſupported me under the moſt corroding cares, when the ſorrows of a burſting heart wanted vent. My eyes ſwam in tears, and my ſpirit groaned with anguiſh. Then when men have daily aſked, "where is now thy God?" when they rejected the ſympathy, the affection of my ſoul, with rude contemptuous ſcorn; when acts of honeſt ſimplicity were calumniated, and the ſacred impulſe of conſcious truth was ridiculed, hiſſed at, and deſpiſed; in thoſe burning moments, when the world afforded no comfort,—even then did the Almighty open my eyes; even then did he give me an unfailing ſource of joy, contained in a gentle, tender, but internally firm, female mind; an aſpect like that of unpractiſed, cloiſtered virginity, which felt, and was able to efface, each emotion, each paſſion, in the moſt concealed feature of her huſband's countenance, and who, by that means, without any thing of what the world calls beauty, ſhone forth beauteous as an angel.

Can there be a more noble or important practice than that of a phyſiognomonical ſenſation for beauties ſo captivating, ſo excellent, as theſe?

This phyſiognomonical ſenſation is the moſt effectual preſervative againſt the degradation of ourſelves and others.

What ſooner can diſcover the boundary between appetite and affection, or cunning under the maſk of ſenſibility; what ſooner can diſtinguiſh deſire from love, or love from friendſhip? What can more reverently, internally, and profoundly feel the ſanctity of innocence, the divinity of maiden purity, or ſooner detect coquetry unbleſſed, with wiles affecting every look of modeſty? How often will ſuch a phyſiognomiſt turn contemptuous from the beauties moſt adored, from the wretched pride of their ſilence, their meaſured affectation of ſpeech, the inſipidity of their eyes, arrogantly overlooking miſery and poverty, their authoritative noſe, their languid, unmeaning lips, relaxed by contempt, blue with envy, and half bitten through by artifice and malice!——The obviouſneſs of theſe, and many others, will preſerve him who can ſee from the dangerous charms of their ſhameleſs boſoms! How fully convinced is the man of pure, phyſiognomonical ſenſation that he cannot be more degraded than by ſuffering himſelf to be enſnared by ſuch a countenance! Be this one proof among a thouſand.

But if a noble ſpotleſs maiden but appear; all innocence, and all ſoul; all love, and of love all worthy, which muſt as ſuddenly be felt as ſhe manifeſtly feels; if in her large arched forehead all the capacity of the immeaſurable intelligence which wiſdom can communicate be viſible; if her compreſſed, but not frowning, eyebrows ſpeak an unexplored mine of underſtanding, or her gentle-outlined or ſharpened noſe refined taſte, with ſympathetic goodneſs of heart, which flows through the clear teeth, over her pure and efficient lips; if ſhe breathe humility and complacency; if condeſcenſion and mildneſs be in each motion of her mouth, dignified wiſdom in each tone of her voice; if her eyes, neither too open, nor too cloſe, but looking ſtraight forward, or gently turned, ſpeak the ſoul that ſeeks a ſiſterly embrace; if ſhe be ſuperior to all the powers of deſcription; if all the glories of her angelic form be imbibed like the mild and golden rays of an autumnal evening ſun;—may not then this ſo highly prized phyſiognomonical ſenſation be a deſtructive ſnare, or ſin, or both?

"If thine eye be ſingle thy whole body ſhall "be full of light, as when the bright ſhining of "a candle doth give thee light." (St. Luke xi. 34.) And what is phyſiognomonical ſenſation but this ſingleneſs of eye? The ſoul is not to be ſeen without the body, but in the body; and the more it is thus ſeen the more ſacred to thee will the body be.—What! man,—having this ſenſation, which God has beſtowed, wouldſt thou violate the ſanctuary of God? Wouldſt thou degrade, defame, debilitate, and deprive it of ſenſibility? Shall he whom a good or great countenance does not inſpire with reverence and love, incapable of offence, ſpeak of phyſiognomonical ſenſation; of that which is the revelation of the ſpirit? Nothing maintains chaſtity ſo entire, nothing ſo truly preſerves the thoughts from brutal paſſion—nothing ſo reciprocally exalts ſouls as when they are mutually held in ſacred purity. The contemplation of power awakens reverence, and the picture of loves inſpires love; not ſelfiſh gratification, but that pure paſſion with which ſpirits of heaven embrace.

XIII.

B.

MALE AND FEMALE.

IN general (for I neither can nor will ſtate any thing but what is moſt known) how much more pure, tender, delicate, irritable, affectionate, flexible, and patient, is woman than man.

The primary matter of which they are conſtituted appears to be more flexible, irritable, and elaſtic than that of man.

They are formed to maternal mildneſs, and affection; all their organs are tender, yielding, eaſily wounded, ſenſible, and receptible.

Among a thouſand females there is ſcarcely one without the generic feminine ſigns; the flexible, the circular, and the irritable.

They are the counterpart of man, taken out of man, to be ſubject to man; to comfort him like angels, and to lighten his cares. "She ſhall be "ſaved in child-bearing, if they continue in "faith, and charity, and holineſs, with ſo-"briety." (1 Timothy ii. 15.)

This tenderneſs, this ſenſibility, this light texture of their fibres and organs, this volatility of feeling render them ſo eaſy to conduct and to tempt; ſo ready of ſubmiſſion to the enterprize and power of the man; but more powerful through the aid of their charms than man, with all his ſtrength. The man was not firſt tempted, but the woman, afterward the man by the woman.

And, not only eaſily to be tempted, ſhe is capable of being formed to the pureſt, nobleſt, moſt ſeraphic virtue; to every thing which can deſerve praiſe or affection.

Highly ſenſible of purity, beauty, and ſymmetry, ſhe does not always take time to reflect on internal life, internal death, internal corruption. "The woman ſaw that the tree was good "for food, and that it was pleaſant to the eyes, "and a tree to be deſired to make one wiſe, and "ſhe took of the fruit thereof." (Gen. iii. 6.)

The female thinks not profoundly; profound thought is the power of the man.

Women feel more. Senſibility is the power of woman.

They often rule more effectually, more ſovereignly, than man. They rule with tender looks, tears, and ſighs; but not with paſſion and threats; for if, or when, they ſo rule, they are no longer women, but abortions.

They are capable of the ſweeteſt ſenſibility, the moſt profound emotion, the utmoſt humility, and the exceſs of enthuſiaſm.

In their countenance are the ſigns of ſanctity and inviolability, which every feeling man honours, and the effects of which are often miraculous.

Therefore, by the irritability of their nerves, their incapacity for deep inquiry and firm deciſion, they may eaſily, from their extreme ſenſibility, become the moſt irreclaimable, the moſt rapturous, enthuſiaſts.

Their love, ſtrong and rooted as it is, is very changeable; their hatred almoſt incurable, and only to be effaced by continued and artful flattery. Men are moſt profound; women are more ſublime.

Men moſt embrace the whole; women remark individually, and take more delight in ſelecting the minutiæ which form the whole. Man hears the burſting thunder, views the deſtructive bolt with ſerene aſpect, and ſtands erect amidſt the fearful majeſty of the ſtreaming clouds.

Woman trembles at the lightning, and the voice of diſtant thunder; and ſhrinks into herſelf, or ſinks into the arms of man.

Man receives a ray of light ſingle, woman delights to view it through a priſm, in all its dazzling colours? She contemplates the rainbow as the promiſe of peace; he extends his enquiring eye over the whole horizon.

Woman laughs, man ſmiles; woman weeps, man remains ſilent. Woman is in anguiſh when man weeps, and in deſpair when man is in anguiſh; yet has ſhe often more faith than man.

Man without religion is a diſeaſed creature, who would perſuade himſelf he is well and needs not a phyſician; but woman without religion is raging and monſtrous.

A woman with a beard is not ſo diſguſting as a woman who acts the free thinker; her ſex is formed to piety and religion; to them Chriſt firſt appeared; but he was obliged to prevent them from too ardently, and too haſtily, embracing him.—*Touch me not*—They are prompt to receive and ſeize novelty, and become its enthuſiaſts.

The whole world is forgotten in the emotion cauſed by the preſence and proximity of him they love.

They ſink into the moſt incurable melancholy, as they alſo riſe to the moſt enraptured heights.

Male ſenſation is more imagination, female more heart.

When communicative, they are more communicative than man; when ſecret, more ſecret.

In general they are more patient, long ſuffering, credulous, benevolent, and modeſt.

Woman is not a foundation on which to build. She is the gold, ſilver, precious ſtones, wood, hay, ſtubble; (1 Cor. iii. 12.) the materials for building on the male foundation. She is the leaven, or, more expreſſively, the oil to the vinegar of man; the ſecond part of the book of man.

Man ſingly, is but half man; at leaſt but half human.—A king without a kingdom. Woman, who feels properly what ſhe is, whether ſtill or in motion, reſts upon the man; nor is man what he may and ought to be but in conjunction with woman. Therefore "It is not "good that man ſhould be alone, but that he

" ſhould leave father and mother and cleave to
" his wife, and they two ſhall be one fleſh."

A WORD ON THE PHYSIOGNOMONICAL RELATION OF THE SEXES.

MAN is the moſt firm—woman the moſt flexible.

Man is the ſtraighteſt—woman the moſt bending.

Man ſtands ſtedfaſt—woman gently retreats.

Man ſurveys and obſerves—woman glances and feels.

Man is ſerious—woman is gay.

Man is the talleſt and broadeſt—woman the ſmalleſt and weakeſt.

Man is rough and hard—woman ſmooth and ſoft.

Man is brown—woman is fair.

Man is wrinkly—woman is not.

The hair of man is more ſtrong and ſhort—of woman more long and pliant.

The eyebrows of man are compreſſed—of woman leſs frowning.

Man has moſt convex lines—woman moſt concave.

Man has moſt ſtraight lines—woman moſt curved.

The countenance of man, taken in profile, is more ſeldom perpendicular than that of the woman.

Man is moſt angular—woman moſt round.

XIV.

OF THE PHYSIOGNOMY OF YOUTH.

Extracts from Zimmermann's Life of Haller.

"THE firſt years of the youth contain the "hiſtory of the man. They develope the qua"lities of the ſoul, the materials of future con"duct, and the true features of temperament. "In riper years diſſimulation is predominant, "or, at leaſt, that modification of our thoughts "which is the conſequence of knowledge and "experience.

"The characteriſtics of the paſſions, which "are undeniably diſcovered to us by the peculiar "art denominated phyſiognomy, are effaced in "the countenance by age; while, on the con"trary, their true ſigns are viſible in youth.

"The original materials of man are un"changeable; he is drawn in colours that have "no deceit. The boy is the work of nature, "the man of art."

How much of the true, how much of the falſe, worthy Zimmermann, at leaſt, of the indefinite, is there in this paſſage!

According to my conception, I ſee the clay, the maſs, in the youthful countenance; but not the form of the future man.

There are paſſions and powers of youth, and paſſions and powers of age. Theſe often are contradictory in the ſame man, yet are they contained one within the other. Time produces the expreſſion of latent traits. A man is but a boy ſeen through a magnifying glaſs; therefore, I always perceive more in the countenance of a man than of a boy. Diſſimulation may indeed conceal the moral materials, but not alter their form. The growth of powers and paſſions imparts to the firſt undefined ſketch of what is called a boy's countenance the firm traits, ſhading, and colourings of manhood. There are youthful countenances which declare whether they ever ſhall, or ſhall not, ripen into man. This they declare, but they only declare it to the great phyſiognomiſt. I will acknowledge, when (which ſeldom happens) the form of the head is beautiful, conſpicuous, proportionate, greatly featured, well defined and not too feebly coloured, it will be difficult that the reſult ſhould be common or vulgar. I likewiſe know that where the form is diſtorted, eſpecially when it is tranſverſe, extended, undefined, or too harſhly defined, much can rarely be expected.

pected. But how much do the forms of youthful countenances change, even in the ſyſtem of the bones!

Much has been ſaid of the openneſs, undegeneracy, ſimplicity, and ingenuouſneſs of a childiſh and youthful countenance. So be it ſaid; for my own part, I muſt own, I am not ſo fortunate as to be able to read a youthful countenance with the ſame degree of quickneſs and preciſion (however ſmall that degree) as a manly. The more I converſe with and conſider children, the more difficult do I find it to pronounce, with certainty, concerning their character. Not that I do not meet countenances, among children and boys, moſt ſtrikingly, and poſitively, ſignificant: yet ſeldom is the great outline of the youth ſo definite as for us to be able to read in it the man. The moſt remarkably advantageous young countenances may, eaſily, through accident, terror, hurt, or ſeverity in parents or tutors, be internally injured, without any apparent injury to the whole. The beautiful, the eloquent form, the firm forehead, the deep, ſharp eye, the cheerful, open, free, quick-moving mouth remain; there will only be a drop of troubled water in what elſe appears ſo clear; only an uncommon, ſcarcely remarkable,

able, perhaps convulſive, motion of the mouth. Thus is hope overthrown, and beauty rendered indiſtinct.

As ſimplicity is the ſoil for variety, ſo is innocence for the products of vice.

Simplicity, not of a youth, but of a child, in thee the Omniſcient only views the progreſs of ſleeping paſſion; the gentle wrinkles of youth, the deep of manhood, and the manifold and relaxed of age. Oh how different was my infantine countenance to my preſent, in form and ſpeech!

> O mihi præteritos referat ſi Jupiter annos!

But as tranſgreſſion follows innocence, ſo doth virtue tranſgreſſion, and eternal good virtue, on earth.

Doth the veſſel ſay to the potter, "wherefore "haſt thou made me thus?"

"*I am little, but I am I.*"

He who created me did not create me to be a child; but a man. Wherefore ſhould I ruminate on the pleaſures of childhood, unburthened with cares? I am what I am. I will forget the paſt, nor weep that I am no longer a child, when I contemplate children in all their lovelineſs. To join the powers of man with the ſimplicity of the child is the height of all my hopes; God grant they may be accompliſhed.

XV.

A WORD TO TRAVELLERS.

THREE things appear to me indiſpenſable to travellers; health, money, and phyſiognomy. Therefore a phyſiognomonical word to travellers. I could wiſh, indeed, that, inſtead of a word, a *traveller's phyſiognomonical companion* were written; but this muſt be done by an experienced traveller. In the mean time I ſhall bid him farewell, with the following ſhort advice.

What, travellers, do ye ſeek; what wiſh? What would ye ſee more remarkable, more ſingular, more rare, more worthy to be examined, than the varieties of humanity? This indeed is faſhionable—Ye enquire after man; ye ſeek the wiſeſt, beſt, and greateſt men.

Eſpecially the moſt famous.

And wherefore is your curioſity limited to ſeeing, only? Would it not be better you ſhould illuminate your own minds by the light of others, and animate yourſelves by their ardour? His curioſity is childiſh which is merely confined to ſeeing; whoſe ambition deſires only to ſay, I have beheld that man. He who would diſregard views ſo confined muſt ſtudy ſuch men phyſiognomonically; if he would learn wiſdom, he muſt be able to compare and judge of the relation between their works, their fame, and their form. By this, only, may much be learned. By this may the ſtream be compared to the fountain; the quality of the waters examined; their courſe, their gentle murmurs, or more boiſterous war. The enquirer may aſk what is the degree of originality of thoſe men; what is borrowed; what is internal, what external? This forehead, and theſe eyebrows, will thus verſify, thus tranſlate, thus criticiſe; therefore, on this eye, depends the fate of the writer, the blockhead, or the man of genius. This noſe thus eſtimates the mortal, and the immortal, in human performances. As are the features ſo will be the mind. —Yes, ſcholars of nature, you have much to learn from the countenances of famous men. In them you will read that the waſp will dare to alight on the noſe of the hero. To me it will be pleaſure when you have acquired this phyſiognomonical ſenſation; for without this you will but travel in the dark; you will but be led through a picture gallery, blindfold, only that you might ſay, I too have been in that gallery.

Could I travel unknown, I would, alſo, viſit artiſts, men of learning, and philoſophers; men famous in their reſpective countries; but it ſhould either be my adieu, as the thing leaſt important, or as a recreation on my arrival. Pardon me, men of renown, I have been credulous in your favour, but I ſhall daily become more circumſpect. Far be it from me to depreciate your worth. I know many whoſe preſence does not diminiſh but increaſe fame. Yet will I be careful that rumour ſhall neither dazzle nor cloud my reaſon.

I would rather mix unknown with the multitude; viſit churches, public walks, hoſpitals, orphan houſes, and aſſemblies of eccleſiaſtics, and men of the law. I would, firſt, conſider the general form of the inhabitants, their height, proportion, ſtrength, weakneſs, motion, complexion, attitude, geſture and gait. I would obſerve them individually; ſee, compare, cloſe my eyes, trace in imagination all I had ſeen, open them again, correct my memory, and cloſe and open them alternately; would ſtudy for words, write, and draw, with a few determinate traits, the general form, ſo eaſy to be diſcovered. I would compare my drawings with the known general form of the people. How eaſily might a ſummary, an index, of the people be obtained!

Having made theſe familiar to me, I would deſcend to the particular; would ſearch for the general form of the head; would aſk, is it moſt inclined to the cylindrical, the ſpherical, the ſquare, the convex, or the concave? Is the countenance open, is it writhed, is it free, or forked? I would next examine the forehead; then the eyebrows; the outline, and colour of the eyes; the noſe; and, eſpecially, the mouth, when it opens, and the teeth, with their appearance, to diſcover the national characteriſtic. Could I but define the line of the opening of the lips, in ſeven promiſcuous countenances, I imagine I ſhould have found the general phyſiognomonical character of the nation, or place. I almoſt dare eſtabliſh it as an axiom that, what is common to ſix or ſeven perſons of any place, taken promiſcuouſly, is more or leſs common to the whole.

Exceptions there may be, but they will be rare.

I next would plant myſelf in a public walk, or at the croſſing of ſtreets. There I would wait patiently for the unknown noble countenance, uncorrupted by fame and adulation, which, certainly, moſt certainly, I ſhould find; for, in all countries on earth, wherever a hundred common men are aſſembled, one not common may be found; and out of a thouſand, ten; and I muſt have, indeed, little eye, little ſenſibility, for noble humanity, little faith in Providence, which ſeeks its adorers, if I did not find this one in a hundred, or, at leaſt, in the ten among a thouſand. He that ſeeketh ſhall find. I waited not in vain. He came; I found him; he paſſed by me. And what were the tokens by which I diſcovered him, in every town, every nation, under every cope of heaven, and among all people, kindreds, and tongues?—— By the general combination of the countenance, by the upper outline of the forehead, the eyebrows, the baſis of the noſe, and the mouth, ſo conformable to each other, ſo parallel, and horizontal, at the firſt glance. By the wrinkleleſs, compreſſed, yet open, forehead; the powerful eyebrows; the eaſily diſcerned, eaſily delineated ſpace between the eyebrows, which extends itſelf to the back of the noſe, like the great ſtreet from the market-place to the chief gate of a city. By the ſhut, but freely breathing, mouth; the chin, neither haggard nor fleſhy; the deep and ſhining attraction of the eye; which all, uncautiouſly, and unintentionally, betrayed themſelves to my reſearch. Or I diſcovered him, even in his foreign and diſtorted form, from which the arrogant, ſelf ſuppoſed handſome, would turn with contempt. I ſee through his diſguiſe, as I ſhould the hand of a great maſter through the ſmear of varniſh. Be thou to me bleſſed, noble ſtranger. *The things which are deſpiſed hath God choſen.*

I draw near to the favourite of heaven. I queſtion him concerning what I do, and what I do not, wiſh to know, that I may hear the voice of the ſoul, proceeding from the mouth; and, viewing him nearer, ſee all the obliquities of diſtortion vaniſh. I aſk him concerning his occupation, his family, his place of reſidence. I enquire the road thither. I come unexpectedly upon him, into his houſe, into his workſhop; he riſes, I oblige him to be ſeated, to continue his labour; I ſee his children, his wife, and am delighted. He knows not what I want, nor do I know myſelf, yet am I pleaſed with him, and he with me. I purchaſe ſomething, or nothing, as it happens. I enquire, particularly, after his friends. "You have but few, but "thoſe few are faithful." He ſtands aſtoniſhed, ſmiles, or weeps, in the innocence and goodneſs of his heart, which he wiſhes to conceal, but which is open as day. He gains my affection;

our emotions are reciprocally expanded and ſtrengthened; we ſeparate reluctantly, and I know I have entered a houſe which is entered by the angels of God.

Oh! how gratefully, how highly, is he rewarded for his labours who travels, intereſted in behalf of humanity, and with the eyes of a man, to collect, in the ſpirit, the children of God, who are ſcattered over the world! This appears to me to be the ſupreme bliſs of man, as it muſt be of angels.

If I meet him not, I have no reſource but in ſociety. Here I hear him moſt who ſpeaks leaſt, mildeſt, and moſt unaffectedly.

Wherever I meet the ſmile of ſelf-ſufficiency, or the oblique look of envy, I turn away, and ſeek him who remains oppreſſed by the loud voice of confidence.

I ſet myſelf rather beſide the anſwerer than the man of clamorous loquacity; and ſtill rather beſide the humble enquirer than the voluble ſolver of all difficulties.

He who haſtens too faſt, or lags behind, is no companion of mine. I rather ſeek him who walks with a free, firm, and even ſtep; who looks but little about him; who neither carries his head aloft nor contemplates his legs and feet. If the hand of affliction be heavy upon him, I ſet myſelf by his ſide, take his hand, and, with a glance, infuſe conviction to his ſoul that God is love.

I fix in my memory the ſimple outlines of the loud, and the ſilent, the laugher and the ſmiler, of him who gives the key, and him who takes. I then commit them to paper: my collection increaſes. I compare, arrange, judge, and am aſtoniſhed. I every where find ſimilarity of traits, ſimilarity of character; the ſame humanity every where, and every where the ſame tokens. How muſt my knowledge of men increaſe, at each ſtep, and how muſt this produce certainty and joy, wiſdom and love and happineſs, to myſelf and my brethren!

XVI.

A WORD TO PRINCES AND JUDGES.

HOW willingly would I write a treatiſe for your uſe, moſt important of men!

Who ſo much as you need a perfect knowledge of man, free from cabal, or the intervention of ſelf-intereſt! Suffer me to approach your throne, and preſent my petition.

Keep in your moſt ſecret common-place book an index to each claſs of character among men, taken from, at leaſt, ten of the moſt accurate proofs; not at a diſtance, not among foreigners; but ſeek, at home, for the wiſeſt and the beſt of your own ſubjects. Wherever a wiſe and good prince governs, there are excellent ſubjects. Such a prince believes that he has ſuch ſubjects, although at the moment he ſhould be unacquainted with them; or, at leaſt, that he has ſubjects capable of wiſdom and goodneſs. Wherever one good perſon is, there, certainly, are two; as certainly as where the female is there will the male be. Aſk for wiſdom to perceive what is, then will you not need be anxious to affirm what is not, or what cannot be. Sufſer me, Princes, conſecrated as you are among men, to intreat you, for the honour of humanity, principally to ſtudy, to ſeek for and to ſeize on excellence. Judge not too ſuddenly, nor by mere appearances. That which a prince once approves it may afterward be difficult, or dangerous, to reject. Depend not on the teſtimony of others, which, to princes eſpecially, is ever exaggerated, either in praiſe or blame; but examine the countenance, which, though it may diſſemble to a prince, or, rather, to the dignity of a prince, cannot deceive him as a man. Having once diſcovered wiſdom and goodneſs in a ſubject, honour ſuch a ſubject as the beſt bleſſing which Heaven can, in this world, beſtow upon its favourites. Seek features that are ſtrong, but not forbidding; gentle, yet not effeminate; poſitive, without turbulence; natural, not arrogant; with open eyes, clear aſpects, ſtrong noſes, near the forehead, and with ſuch let your thrones be ſurrounded. Entruſt your ſecrets to proportionate and parallel drawn countenances; to horizontal, firm, compreſſed eyebrows; channeled, not too rigorouſly cloſed, red, active, but not relaxed or withered, lips. Yet I will forbear to delineate, and again only intreat that the countenance may be ſacred to you for the ſake of goodneſs and wiſdom, and goodneſs and wiſdom becauſe of the ſeal of God ſet upon the forehead.

And you Judges, judge not, indeed, by appearances, but examine according to appearances. Juſtice, blindfold, without phyſiognomy, is as unnatural as blindfold love. There are countenances which cannot have committed a multitude of vices. Study the traits of each vice, and the forms in which vice naturally, or unwillingly, reſides. There are capabilities and incapabilities in the countenance; things which it can will, others which it cannot. Each paſſion, open or concealed, has its peculiar language. The appearance of innocence is as determinate to the experienced eye as the appearance of health. The appearance of each vice is peculiar to itſelf.

> O quam difficile eſt crimen non prodere vultu!

Examine innocence and guilt face to face; in your preſence, and when they ſuppoſe you do not obſerve them; in the preſence, and in the abſence, of witneſſes. With juſtice ſee, with juſtice hear and obey, the determined voice of unprejudiced conviction. Remark their walk, when they enter, and when they leave the judgment hall. Let the light fall full upon their countenances; be yourſelf in the ſhade. Phyſiognomy will render the torture unneceſſary,* will deliver innocence, will make the moſt obdurate vice turn pale, will teach us how we may act upon the moſt hardened. Every thing human muſt be imperfect, yet will it be evident that the torture, more diſgraceful to man than the halter, the axe and the wheel, is infinitely more uncertain and dangerous than phyſiognomy. The pain of torture is more horrible even than the ſucceeding death; yet is it only to prove, to diſcover truth. Phyſiognomy ſhall not execute and yet it ſhall prove; and by its proof, vice, alone, and not innocence, ſhall ſuffer.—Oh, ye judges of men, be men, and humanity ſhall teach you, with more open eyes, to ſee, and to abhor all that is inhuman!

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* About two years ſince one philoſopher wrote to another, the torture will ſoon be aboliſhed in Auſtria. It was aſked, What ſhall be its ſubſtitute? The penetrating look of the judge, replied Sonnenfels. Phyſiognomy will, in twenty-five years, become a part of juriſprudence, inſtead of the torture; and lectures will be read in the univerſities on the *Phyſiognomice forenſe*, inſtead of the *Medicina forenſis*.

Let this, however, be ſpoken in a whiſper; otherwiſe thoſe who ſcoff at us will laugh, and thoſe who pity us grieve. "What," it will be ſaid, "ſhall men then be pardoned or executed according to "their countenances?" The worthy, hearing this, and not having time to examine facts, will exclaim, "This is, indeed, being too en-"thuſiaſtic."

But let us elucidate this by example. It is about five and twenty or thirty years ſince ſome perſons endeavoured to aſcertain the probable duration of life. The ſatirical laughed; the philoſophers, as uſual, reaſoned inconcluſively, and the divines diſcovered that men had impiouſly attempted to penetrate thoſe ſecrets which were reſerved to God alone. Had any one then affirmed that, in five and twenty years, ſome millions of money would be advanced upon ſuch calculations, men would have anſwered, according to the wiſe reaſoning of every age, "This is going too far; it is the mere ſcheme "of adventurers to pick our pockets." Yet inſtitutions, at preſent, founded on theſe calculations, for the benefit of widows and orphans, are become general; and Süſſmilch, Kneeſebom, and Struyk, are become the benefactors of thouſands with whom they are unacquainted.

XVII.

A WORD TO THE CLERGY.

BRETHREN, you alſo need a certain degree of phyſiognomy; and, perhaps, princes excepted, no men more.

You ought to know whom you have before you, that you may diſcern ſpirits, and portion out the word of truth to each, according to his capacity and his need.

To whom can a knowledge of the degree of actual and poſſible virtue, in all who appear before you, be more advantageous than to you?

To me, phyſiognomy is more indiſpenſable than the Liturgy.

It is to me alike profitable for doctrine, exhortation, comfort, correction, examination; with the healthy, with the ſick, the dying, the malefactor; in judicial examinations, and the education of youth. Without it I ſhould be as the blind leading the blind.

A ſingle countenance might rob me of ardour, or inſpire me with enthuſiaſm. Whenever I preach I generally ſeek the moſt noble countenance, on which I endeavour to act; and the weakeſt, when teaching children. It is generally our own fault if our hearers are inattentive; if they do not themſelves give the key in which it is neceſſary they ſhould be addreſſed. Every teacher, poſſeſſed of phyſiognomonical ſenſation, will eaſily diſcern and arrange the principal claſſes among his hearers, and what each claſs can and cannot receive. Let ſix or ſeven claſſes, of various capacities, be ſelected; let a chief, a repreſentative, a characteriſtic countenance, of each claſs be choſen; let theſe countenances be fixed in the memory, and let the preacher accommodate himſelf to each; ſpeaking thus to one, and thus to another, and in ſuch a manner to a third. There cannot be a more natural, effectual, or definite, incitement to eloquence than ſuppoſing ſome characteriſtic countenance preſent, of the capacity of which almoſt mathematical certainty may be obtained. Having ſix or ſeven, I have nearly my whole audience before me. I do not then ſpeak to the winds. God teaches us by phyſiognomy to act upon the beſt of men according to the beſt of means.

XVIII.

MISCELLANEOUS COUNTENANCES.

A.

PHYSIOGNOMONICAL ELUCIDATIONS OF COUNTENANCES.

(*a*) A REGULAR, well formed countenance.

(1) Where all the parts are remarkable for their ſymmetry.

(2) The principal features, as the eyes, noſe, and mouth, neither ſmall nor bloated; yet diſtinct and well defined.

(3) In which the poſition of the parts, taken together, and viewed at a diſtance, appears nearly horizontal and parallel.

(*b*) A beautiful countenance—is that in which, beſide the proportion and poſition of the parts, harmony, uniformity, and mind, are viſible; in which nothing is ſuperfluous, nothing deficient, nothing diſproportionate, nothing ſuperadded, but all is conformity and concord.

(*c*) A pleaſant countenance—does not neceſſarily require perfect ſymmetry and harmony; yet nothing muſt be wanting, nothing burthenſome; its pleaſantry will principally exiſt in the eye and lips, which muſt have nothing commanding, arrogant, contemptuous; but muſt, generally, ſpeak complacency, affability, and benevolence.

(*g*) A gracious countenance—ariſes out of the pleaſant, when, far from any thing aſſuming, to the mildeſt benevolence is added affability and purity.

(*h*) A charming countenance—muſt not ſimply conſiſt either of the beautiful, the pleaſant, or the gracious, but when to theſe is added a rapid propriety of motion which renders it charming.

(*i*) An inſinuating countenance—leaves no power to active or paſſive ſuſpicion; it has ſomething more than the pleaſant by infuſing that into the heart which the pleaſant only manifeſts.

(*k*) Other ſpecies of theſe delightful countenances are—the attracting, the winning, the irreſiſtible.

(*l*) Very diſtinct from all theſe are the amuſing, the divertingly loquacious, the merely mild, and alſo the tender, and the delicate.

(*m*) Superior, and more lovely ſtill, is the purely innocent, where no diſtorted, oblique muſcle, whether in motion, or at reſt, is ever ſeen.

(*n*) This is ſtill more exalted when it is full of ſoul, of natural ſympathy, and power to excite ſympathy.

(*o*) When in a pure countenance good power is accompanied by a ſpirit of order, I may call it an attic countenance.

(*p*) Spiritually beautiful—may be ſaid of a countenance where nothing thoughtleſs, inconſiderate, rude, or ſevere, is to be expected; and the aſpect of which, immediately, and mildly, incites emotion in the principal powers of the mind.

(*q*) Noble—is when we have not the leaſt indiſcretion to fear, and when the countenance is exalted above us, without a poſſibility of envy, while it is leſs ſenſible of its own ſuperiority than of the pleaſure we receive in its preſence.

(*r*) A great countenance—will have few ſmall ſecondary traits; will be in grand diviſions, without wrinkles; muſt exalt, muſt affect us, in ſleep, in plaiſter of Paris, in every kind of caricature. As, for example, that of Philip de Comines.

(*s*) A ſublime countenance—can neither be painted nor deſcribed; that by which it is diſtinguiſhed from all others can only be felt. It muſt not only move, it muſt exalt the ſpectator. We muſt at once feel ourſelves greater and leſs in its preſence than in the preſence of all others. Whoever is conſcious of its excellence, and can deſpiſe or offend it, may, as has been before ſaid, blaſpheme againſt the Holy Ghoſt.

B.

MISCELLANEOUS THOUGHTS.

1.

ALL is good. All good may, and muſt, be miſuſed. Phyſiognomonical ſenſation is, in itſelf, as truly good, as godlike, as expreſſive of the exalted worth of human nature as moral ſenſation (perhaps they are both the ſame). The ſuppreſſing, the deſtroying, a ſenſation ſo deſerving of honour, where it begins to act, is ſinning againſt ourſelves, and, in reality, equal to reſiſting the good ſpirit. Indeed, good impulſes and actions muſt have their limits, in order that they may not impede other good impulſes and actions.

2.

Each man is a man of genius in his large or ſmall ſphere. He has a certain circle in which he can act with inconceivable force. The leſs his kingdom the more concentrated is his power; conſequently, the more irreſiſtible is his form of government. Thus the bee is the greateſt of mathematicians, as far as its wants extend. Having diſcovered the genius of a man, how inconſiderable ſoever the circle of his activity may be, having caught him in the moment when his genius is in its higheſt exertion, the characteriſtic token of that genius will, alſo, be eaſily diſcovered.

3.

The approach of the Godhead cannot be nearer, in the viſible world, and in what we denominate nature, than in the countenance of a great and noble man. Chriſt could not but truly ſay, "He who ſeeth Me ſeeth Him that "ſent Me." (John xii. 45.) God cannot, without a miracle, be ſeen any where ſo fully as in the countenance of a good man.—Thus the eſſence of any man is more preſent, more certain, to me, by having obtained his ſhade.

4.

Great countenances awaken and ſtimulate each other, excite all that can be excited *. Such a countenance has the credentials of its high original in itſelf. With calm reverence and ſimplicity, nouriſh the mind with the preſence of a great countenance; its emanations ſhall attract and exalt thee. A great countenance, in a ſtate

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* Any nation having once produced a Spenſer, a Shakeſpeare, and a Milton, may be certain that a Steele, a Pope, and an Addiſon will follow. HERDER.

of reſt, acts more powerfully than a common countenance impaſſioned: its effects though unreſembling are general. The fortunate diſciples, though they knew Him not, yet did their hearts burn within them, while he talked with them by the way, and opened to them the Scriptures. (Luke xxiv. 32.) The buyers and ſellers whom he drove out of the temple durſt not oppoſe him.

Hence it may be conceived how certain perſons, by their mere preſence, have brought a ſeditious multitude back to their duty, although the latter had acquired the full power. That natural, unborrowed, indwelling power, which is conſequently ſuperior to any which can be aſſumed, is as evident to all eyes as the thunder of heaven is to all ears.

5.

Great phyſiognomonical wiſdom not only conſiſts in diſcovering the general character of, and being highly affected by, the preſent countenance, or this or that particular propenſity, but in diſcriminating the individual character of each kind of mind, and its capacity, and being able to define the circle beyond which it cannot paſs; to ſay what ſenſations, actions, and judgments, are, or are not, to be expected from the man under conſideration, that we may not idly waſte power, but diſpenſe juſt ſufficient to actuate, and put him in motion. No man is more liable to the error of thoughtleſs haſte than I was. Four or five years of phyſiognomonical obſervation were requiſite to cure me of this too haſty waſte of power. It is a part of benevolence to give, entruſt, and participate; but phyſiognomy teaches when, how, and to whom, to give. It, therefore, teaches true benevolence; to aſſiſt where aſſiſtance is wanted, and will be accepted. Oh! that I could call, at the proper moment, and with proper effect, to the feeling and benevolent heart.—Waſte not.—Caſt not thy ſeed upon the waters, or on a rock.—Speak only to the hearer.—Unboſom thyſelf but to thoſe who can underſtand thee.—Philoſophize with none but philoſophers.—Spiritualize only with the ſpiritual!—It requires greater power to bridle ſtrength than to give it the rein. To withhold is often better than to give. What is not enjoyed will be caſt back with acrimony, or trodden to waſte, and thus will become uſeleſs to all.

6.

Be good to the good, reſiſt not the irreſiſtible countenance. Give the eye that aſks, that comes recommended to thee by Providence, or by God himſelf, and which to reject is to reject God, who cannot aſk thee more powerfully than when intreating in a cheerful, open, innocent countenance. Thou canſt not more immediately glorify God than by wiſhing and acting well to a countenance replete with the ſpirit of God; nor more certainly, and abhorrently, offend and wound the majeſty of God, than by deſpiſing, ridiculing, and turning from, ſuch a countenance. God cannot more effectually move man than by man. Whoever rejects the man of God rejects God. To diſcover the radiance of the Creator in the viſage of man is the pre-eminent quality of man; it is the ſummit of wiſdom and benevolence to feel how much of this radiance is there, to diſcern this ray of divinity through the clouds of the moſt debaſed countenances, and to dig out this ſmall gem of heaven from amid the ruins and rubbiſh by which it is encumbered.

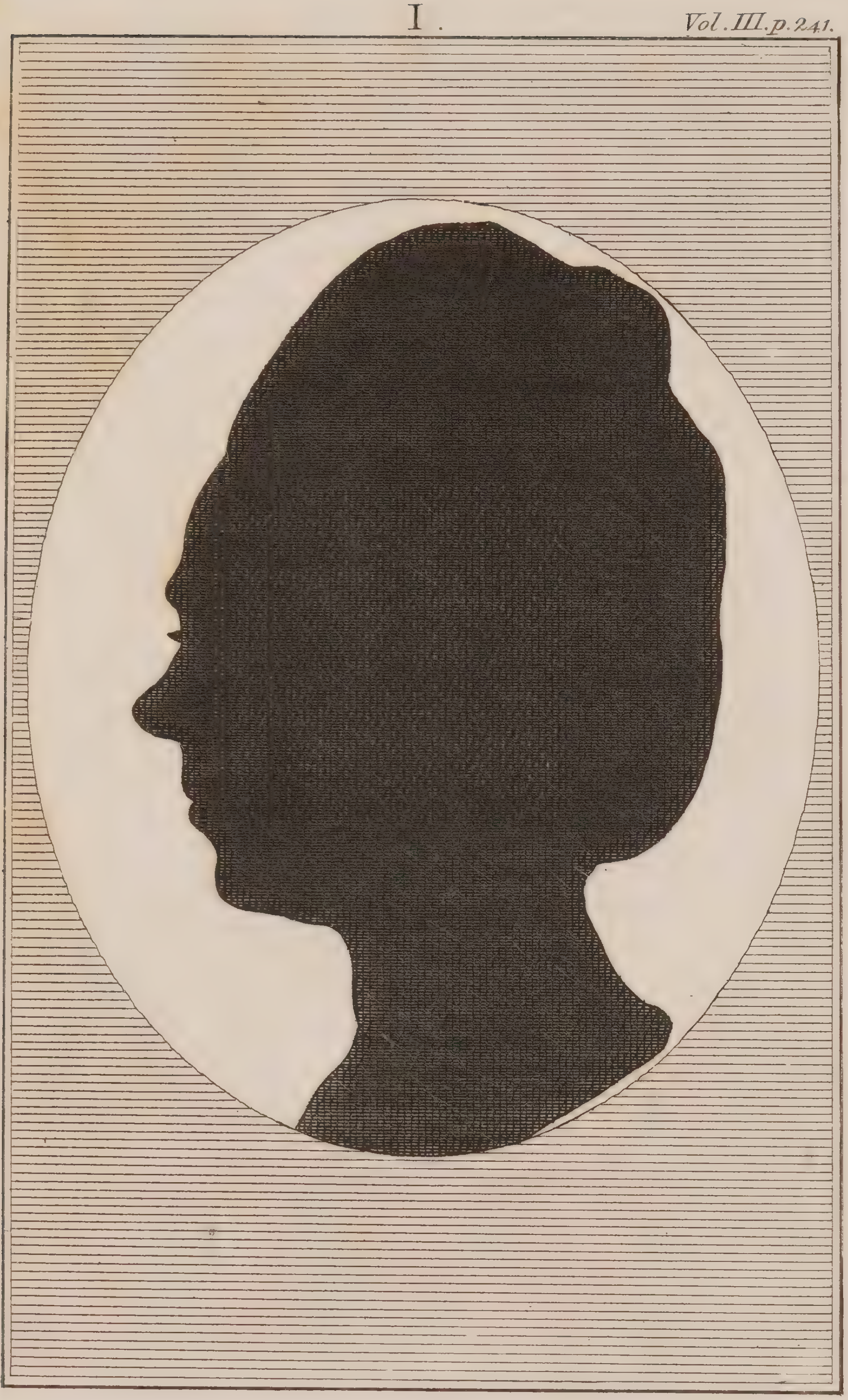
7.

Friend of man, ſhouldeſt thou eſteem phyſiognomy as highly as I do, to whom it daily becomes of greater worth, the more I diſcover its truth; f thou haſt an eye to ſelect the few noble, or that which is noble in the ignoble, that which is divine in all men, the immortal in what is mortal, then ſpeak little, but obſerve much; diſpute not, but exerciſe thy ſenſation; for thou wilt convince no one to whom this ſenſation is wanting.

When thou ſhalt meet with noble poverty, a face in which humility, patience, faith, and love, ſhine conſpicuous, how ſuperior will thy joy be in his words who has told thee, "in as much as "thou haſt done it unto one of the leaſt of theſe "my brethren, thou haſt done it unto me!" (Matth. xxv. 40.)

When youth and diſſipation preſent themſelves, with a ſigh of hope thou wilt exclaim, this forehead was delineated by God for the ſearch and the diſcovery of truth!—In this eye reſts wiſdom yet unripened!

I.



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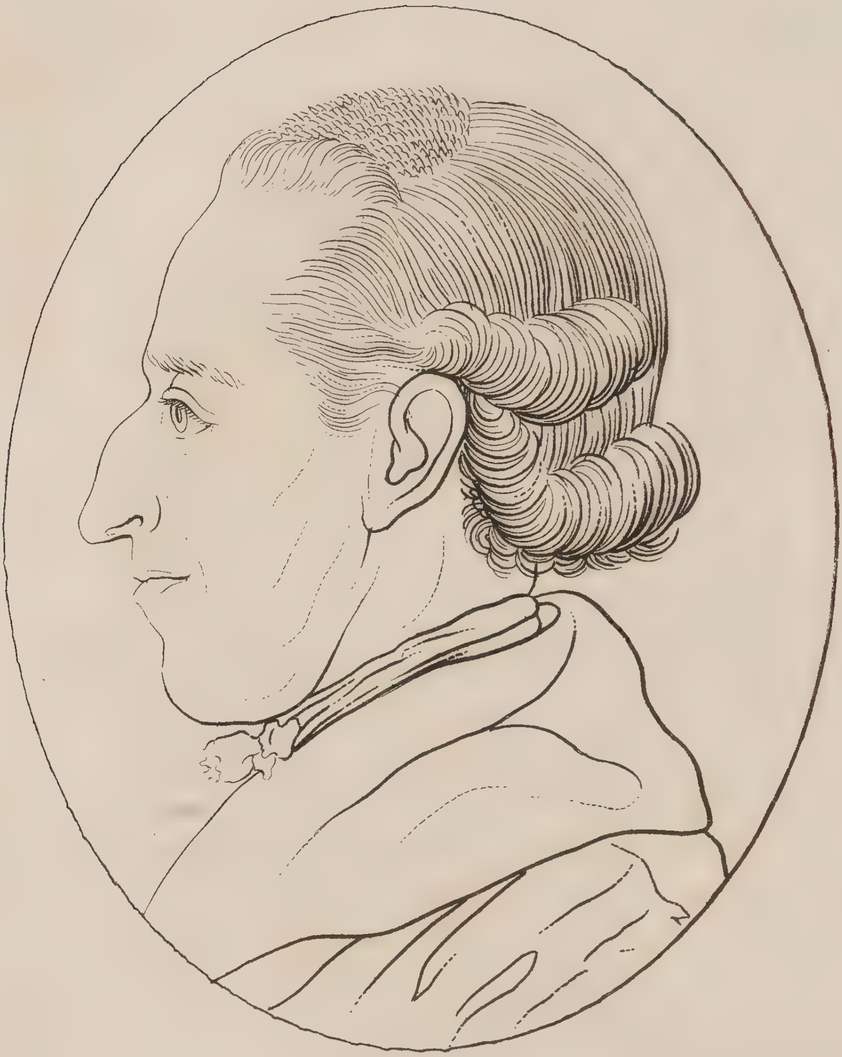

ADDITIONS.

LET us, as much as is in our power, illuſtrate, and demonſtrate, what has been aſſerted, by examples. Better and purely phyſiognomical drawings appear to be reſerved for the coming century; yet thoſe which we have to preſent will contain much for inſtruction, and ſufficient for the exerciſe of the phyſiognomiſt.

PLATE I.

PAGE 1. We are told "that men with "arched and pointed noſes are witty, and that "the blunt noſed are not ſo." I have anſwered—"Greater preciſion is neceſſary.—How "arched?"

I know not in what eſtimation the annexed ſhade may be held, for I am unacquainted with the character of the original; yet I am certain that this is a diſcreet noſe, even though I did not conſider it as the continuation of this well defined, diſcreet female forehead. Calmneſs and fidelity of character, likewiſe, cannot be overlooked in the mouth and chin.

II.

WE may certainly call noſes arched and pointed like this witty; but the wit is reſtrained and moderated by the acute underſtanding of the forehead, the ſincere religion of the eye, and the phlegm of the chin.

III.

COULD I ſee nothing of this countenance but the noſe, I could not be ſo certain of the mild goodneſs and tranquillity of the character, and of its various houſewifely virtues; yet the noſe would be pledge to me of its ſuperior diſcretion.

ON THE HAIR *.

IV.

HOW congruous are here the hair and the countenance! How deciſively do they ſpeak the very mild, ſober, modeſt, calm, character; loving order and inſtruction! Nothing enterpriſing, daring, or commanding, is to be ſeen in this face, which ſeems formed to be a diſcreet ſchoolmaſter.

V.

HOW voluptuous is this hair! How does it correſpond with the ſanguine, productive, penetrating, powerful, and eaſily active countenance!

VI.

THE hair in this is ſtill more powerful, more choleric, and abundant; and as correſpondent to the great form of the countenance, and all its parts, as the hair of the former was to the countenance and parts to which it appertained.

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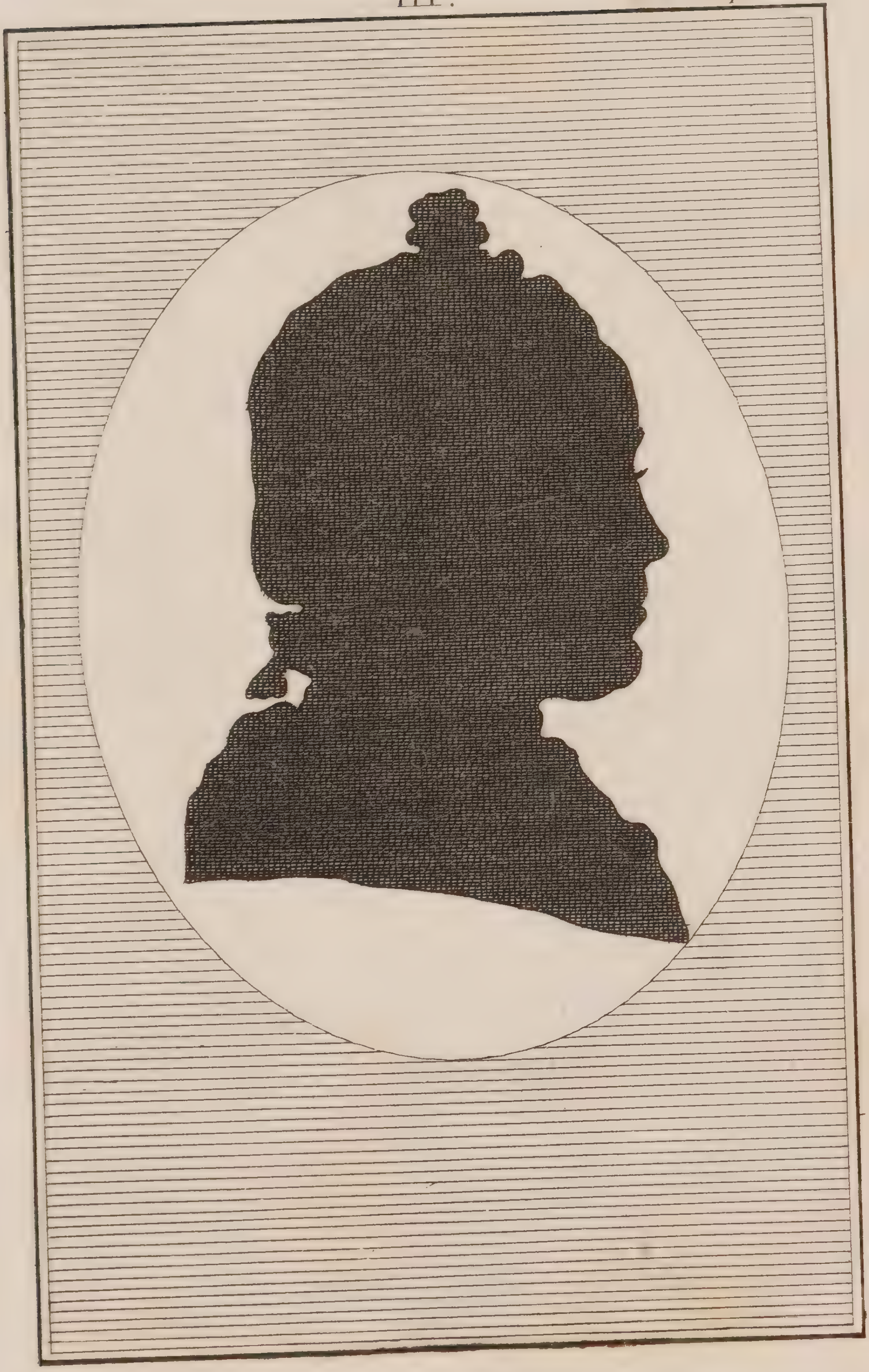
* See page 13 of this volume.

III. *Vol. III. p. 242.*



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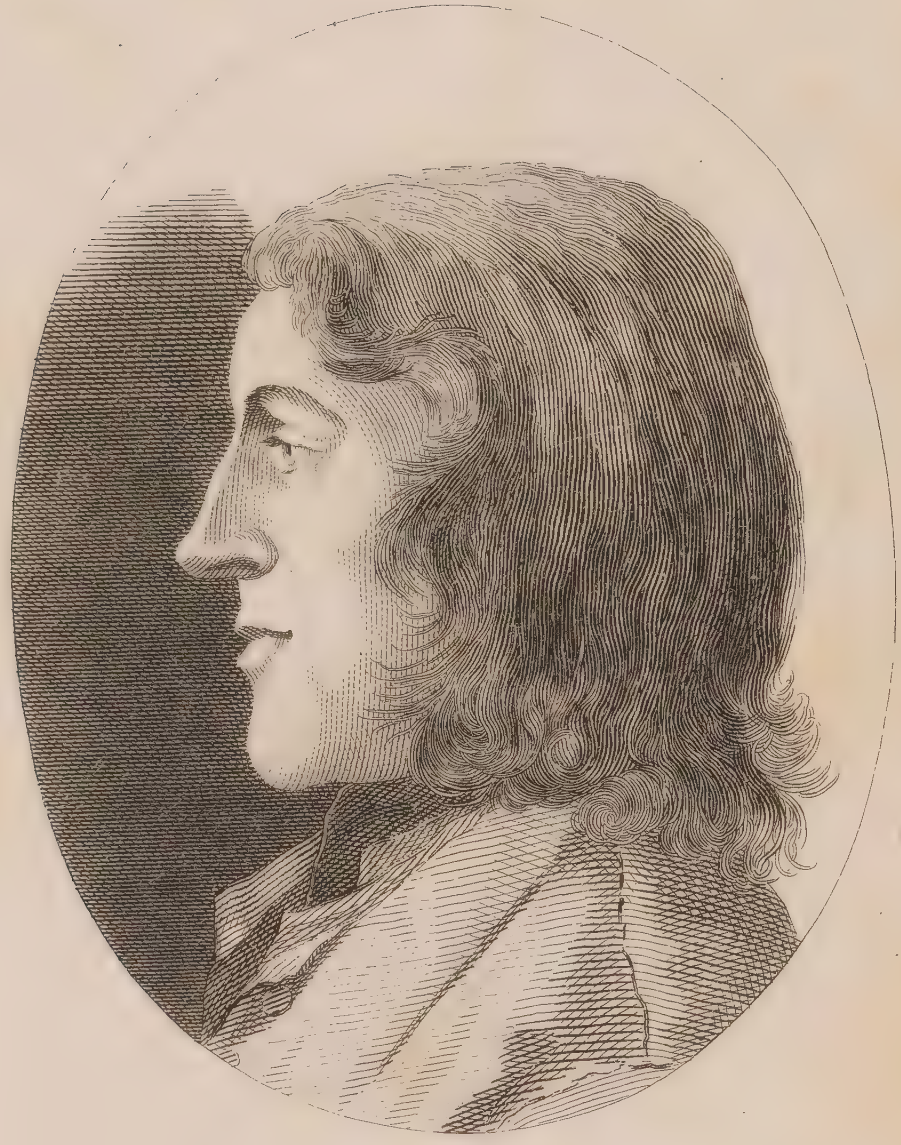

Vol: III. p: 242.

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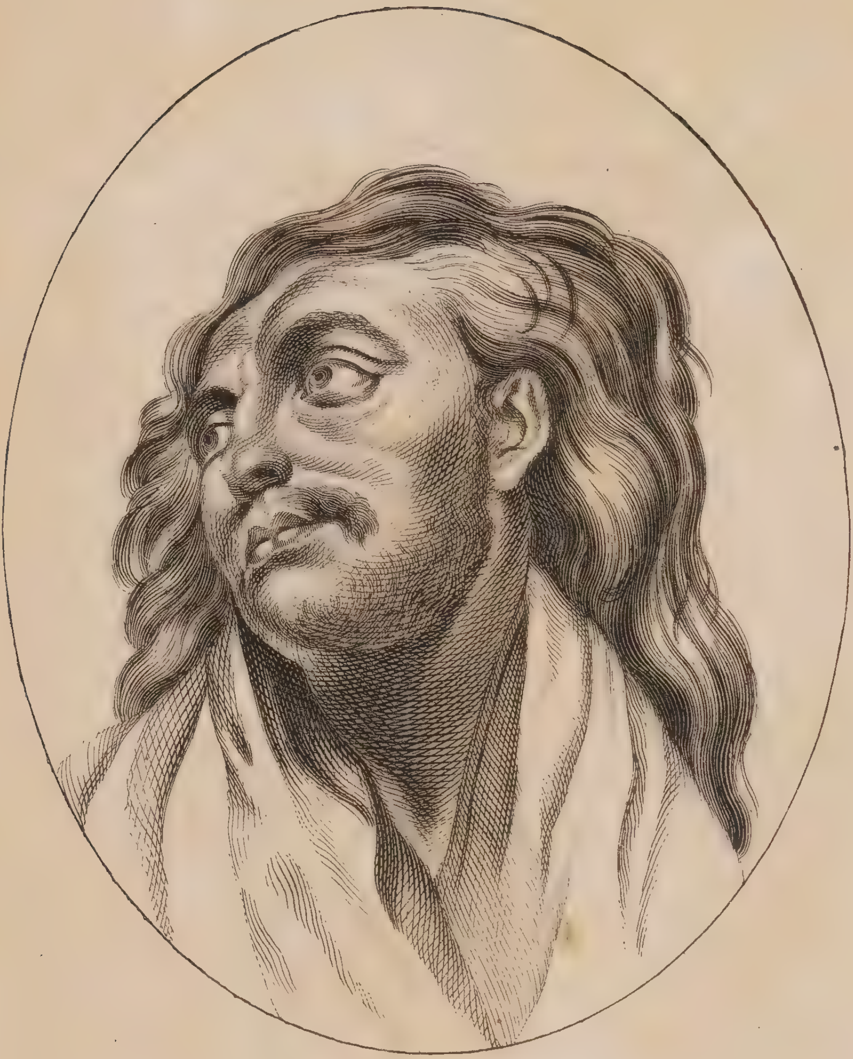

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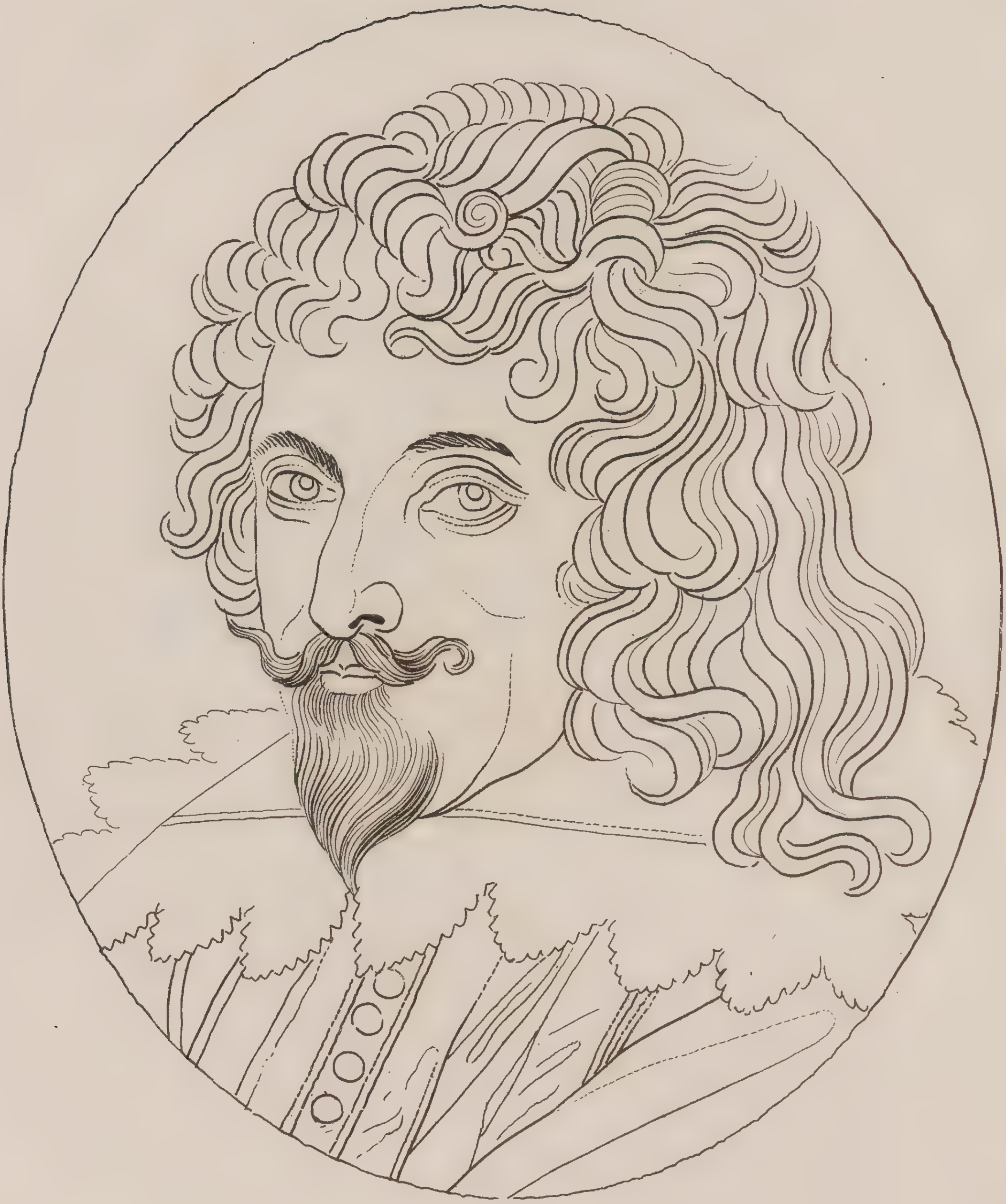

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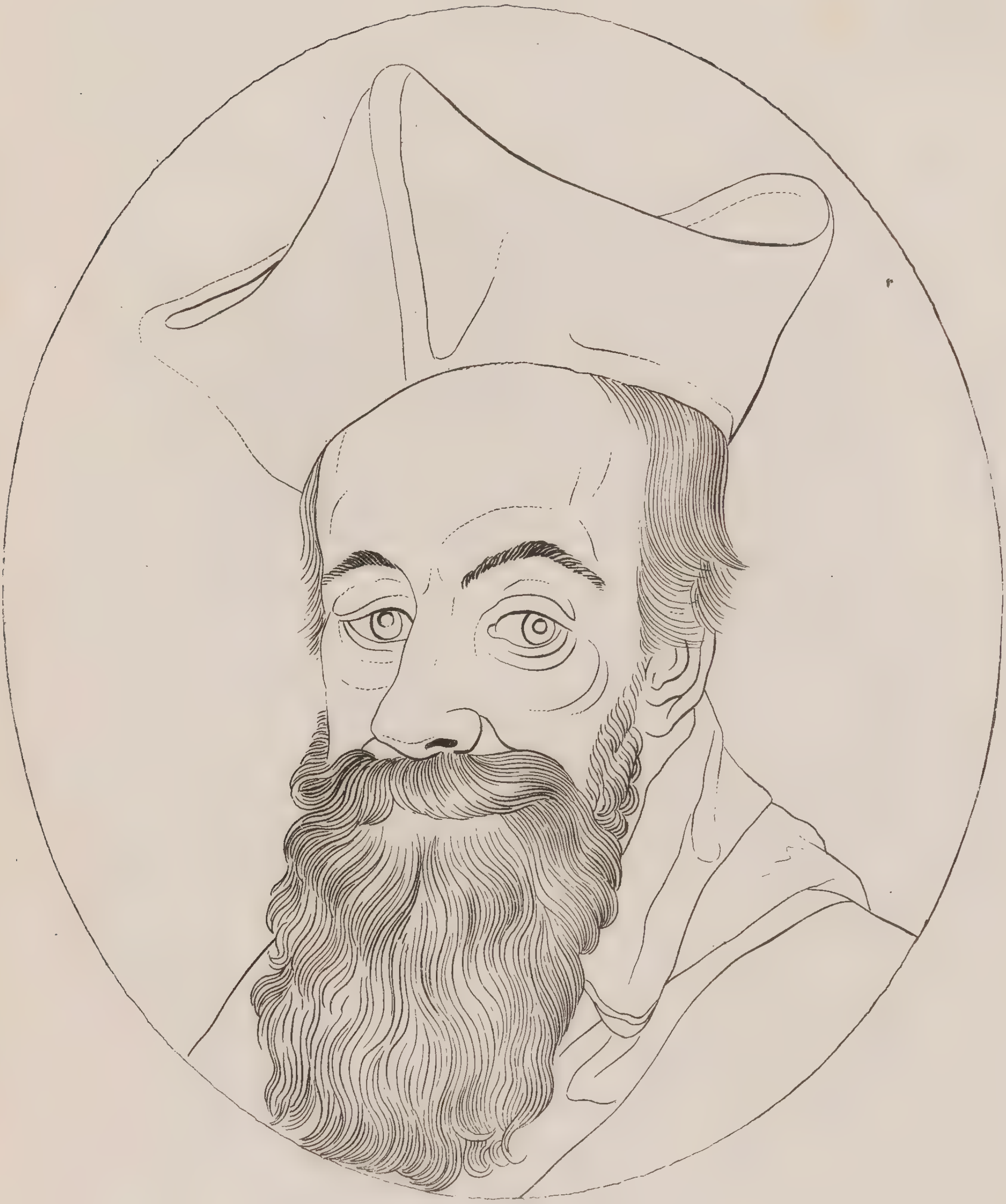

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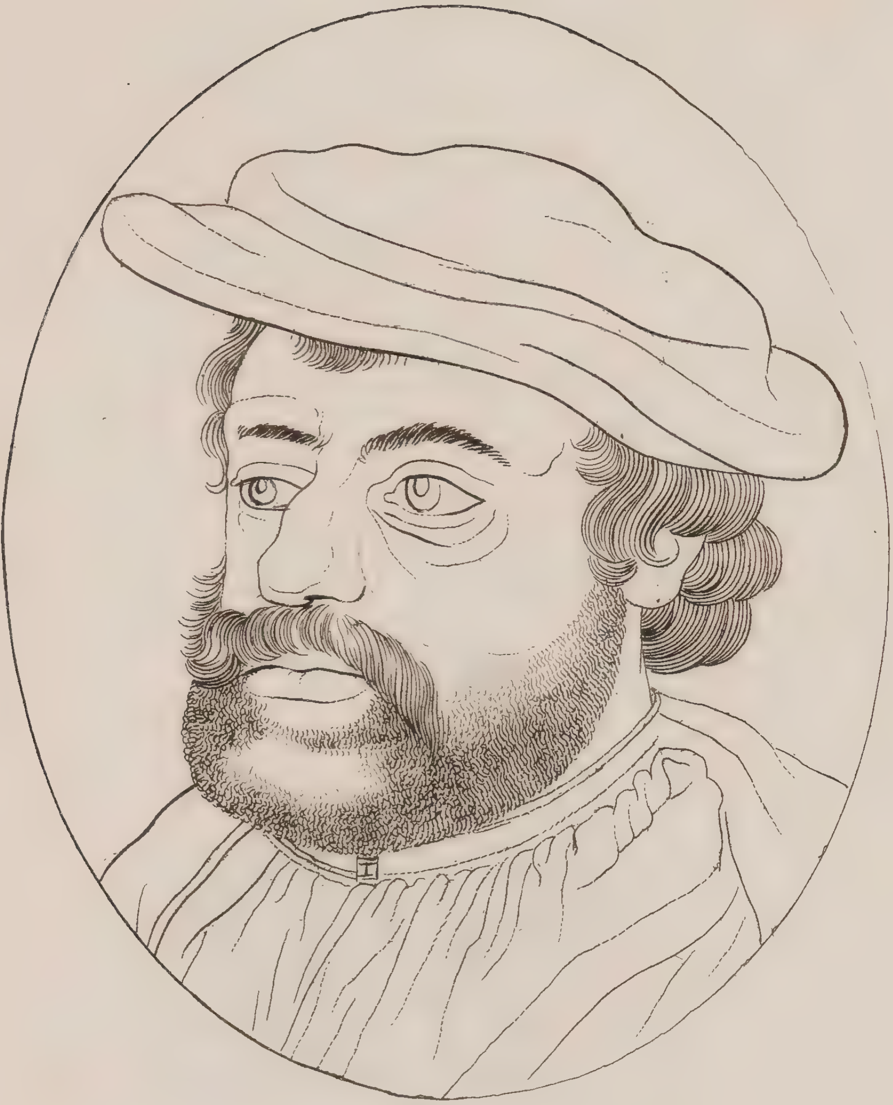

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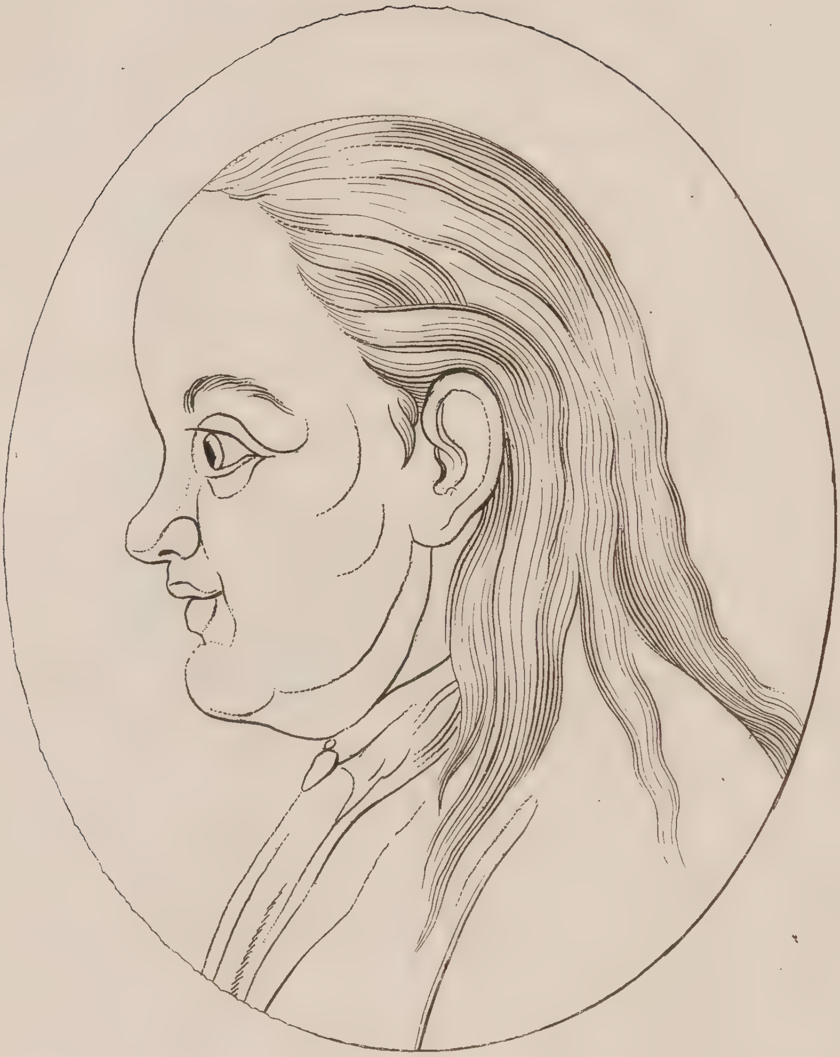


Phlegmatic.

VII.

SIMILAR remarks again occur. From the hair alone we may know the man. We can as little truſt this beard, and the manner of its growth, as theſe eyes, this noſe, and this forehead. Dry, decided obſtinacy are alike expected, from the hair and the face.

VIII.

HOW much does this compreſſed, ſhort, ſtrength of hair agree with the cloſed mouth, and the ſquare, powerful, firm, compact, productive countenance after Holbein!

ADDITIONS TO THE SECOND FRAGMENT ON THE TEMPERAMENTS.

FOUR very characteriſtic engravings of the four temperaments.

Little as we would wiſh to reject the look, the glance, here are proofs that the temperaments, without complexion, life, or look, are known by the very outline.

IX.

THE deſcent from the noſe to the lips, in the phlegmatic countenance, is unphlegmatic, and heterogeneous; nor does the curvature of the upper eyelid ſufficiently agree with the temperament. The outlines of the phlegmatic are relaxed, obtuſe, and hanging; the outline of the eyes oblique. Be it underſtood there are other tokens, and that all phlegmatic perſons have not theſe ſigns, although whoever has them is certainly phlegmatic. If the projecting under lip, which is itſelf a ſign of phlegm, ſince it is evidently a ſuperabundance and not a want of matter, be angular, and ſharply delineated, then is it a ſign of choleric phlegm; that is to ſay, of the ebullition of humidity. If it be flexible, obtuſe, powerleſs, and drooping, it is then pure phlegm. The forehead, noſe, chin, and hair are, here, very phlegmatic.

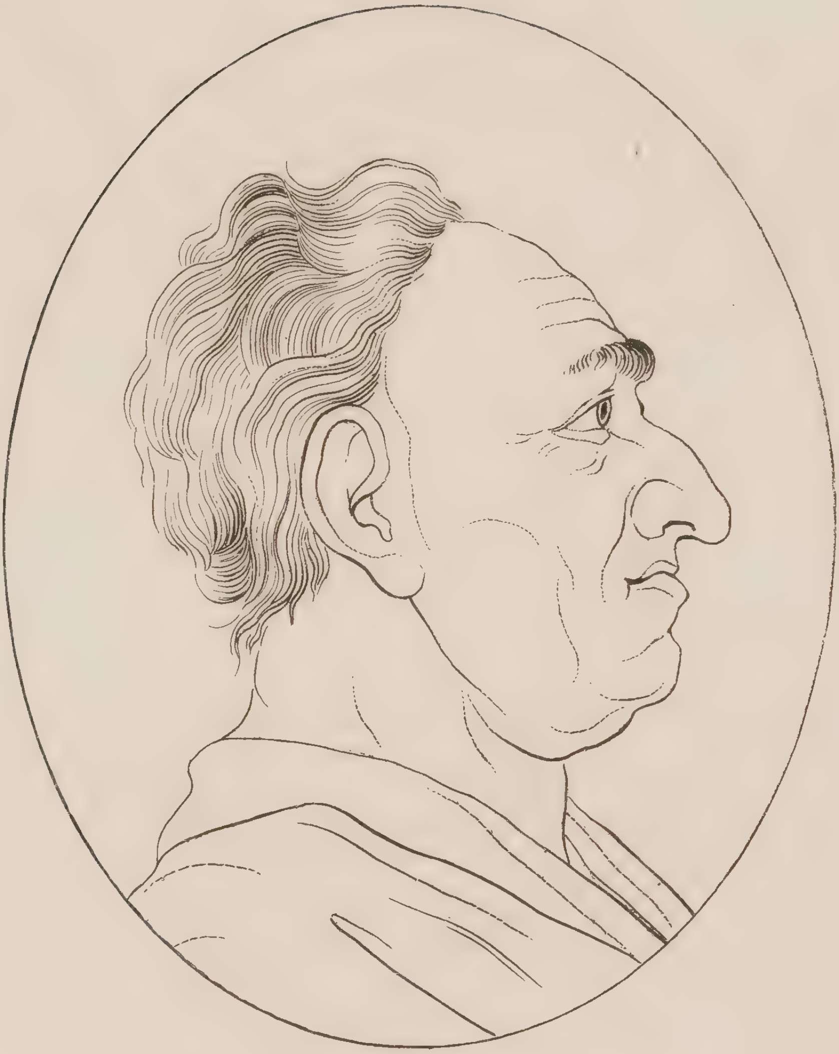
X.

The choleric ought to have a more angularly pointed noſe, and lips more ſharply delineated. The character of choler is much contained in the drawing of the eyes either when the pupil projects, and much of the under part of the white is viſible, or when the upper eyelid retreats, ſo that it ſcarcely can be perceived; when the eyes open, or, again, when the eye is ſunken, and the outlines are very definite and firm, without much curvature.

In this example, the forehead, eyebrows, noſe, chin, and hair, are very choleric; but the upper part of the countenance more ſo than the under.

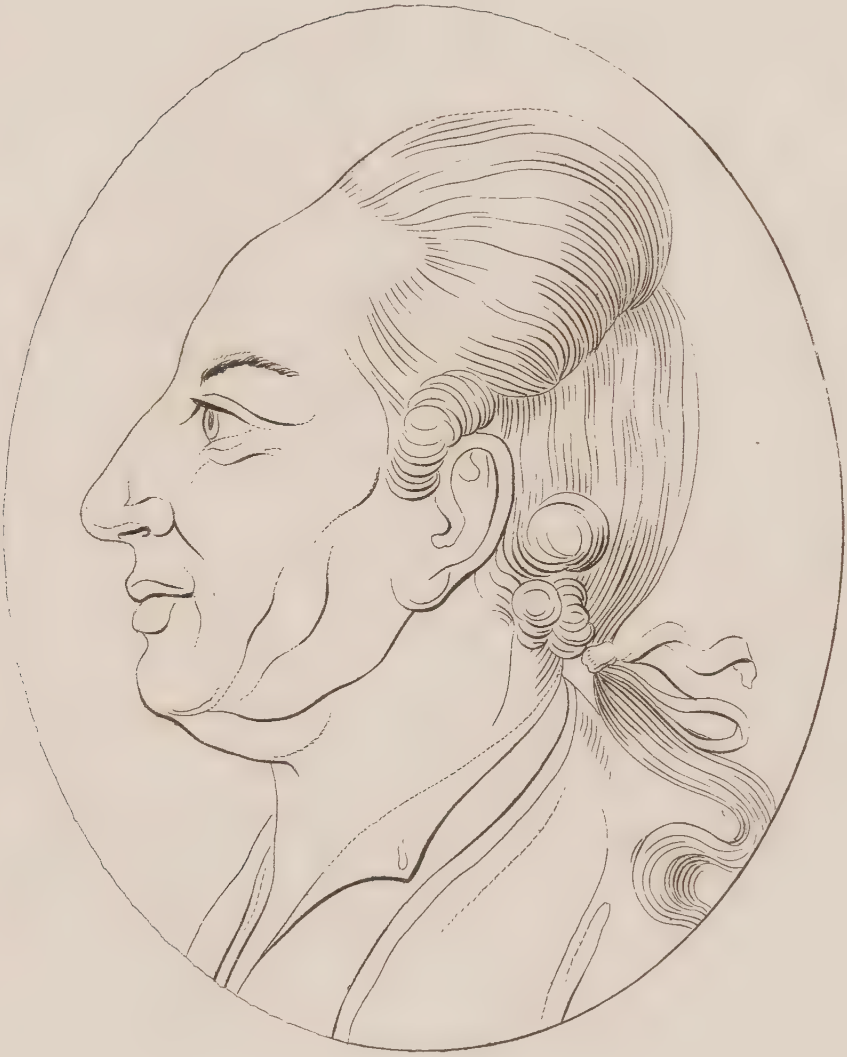
XI. THE

X.



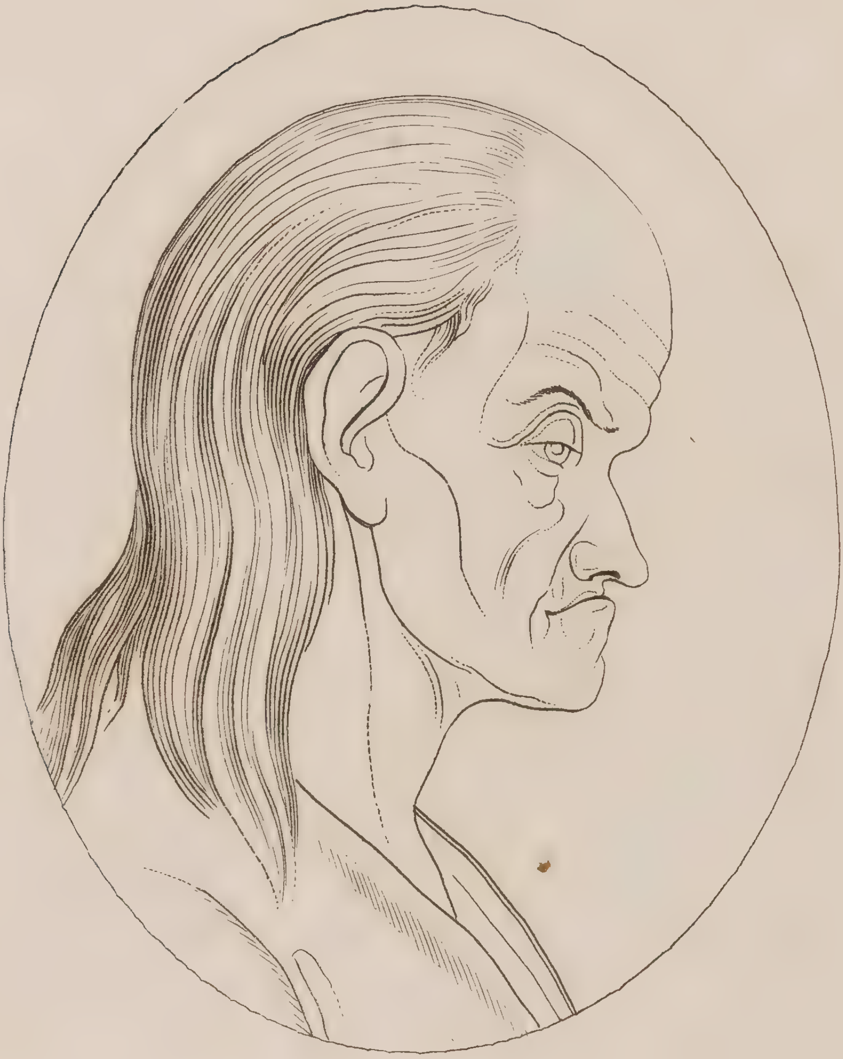
Choleric.

XI.



Sanguine.

XII.



Melancholic.

XI.

THE ſanguine needs but little correction, except that the noſe ought to be a little further from the mouth, and the eye not quite ſo choleric. The levity of the ſanguine temperament waves, flutters upon the lip, which, however, at the bottom, is ſomewhat too phlegmatic.

XII.

THERE ought to be a deeper cavity above the noſe and alſo of the jaw-bone, beſide the ear, in this melancholic countenance. I have obſerved in many melancholic perſons that the noſe declines toward the lips, nor have I ſeen this in any who were not ſometimes inclined to the melancholic; who likewiſe have projecting under lips, and ſmall, but not very round, nor very fleſhy, chins.

There are melancholy perſons with very ſanguine temperaments; men of fine irritability, and moral feelings, who are hurried into vices which they deeply abhor, and which they have not the power to withſtand. The gloomy and diſpirited character of ſuch is perceptible in the eye that ſhuns examination, and the wrinkles of the forehead, ſtanding oppoſite to each other. Perſons of a real melancholic temperament generally have their mouths ſhut, but the lips are always ſomewhat open in the middle.

Many melancholy perſons have ſmall noſtrils, and ſeldom well-arranged, clean, white, teeth.

XIII.

SANGUINE-phlegmatic—Somewhat choleric in the eyes: the noſe, and mouth, very ſanguine. Phlegm in the under parts of the countenance.—Diſcretion in the noſe, almoſt more than in the forehead, which is much, as here drawn. A love of order, prudence, punctuality, and very happy activity, appear to be natural to this countenance.

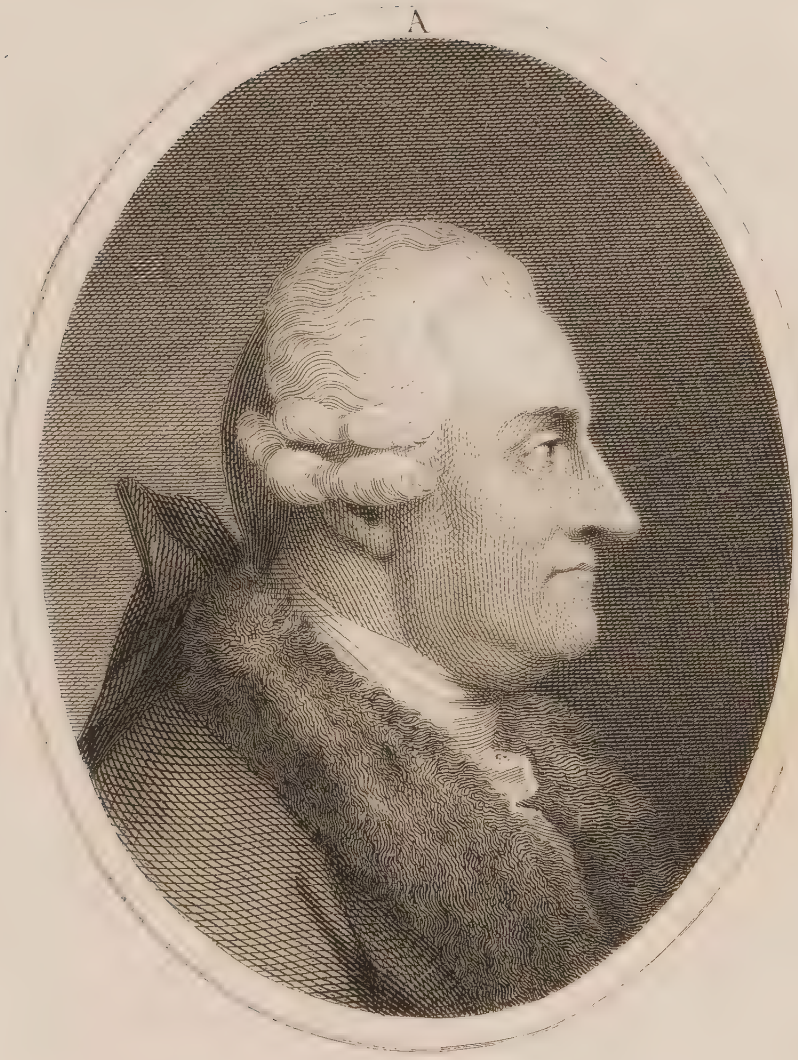
XIV.

NO perſon will expect to find the ſame character in this as in the foregoing profile. Here is the ſanguine, more open, and productive.—A man of mind and taſte. (Melancholy ſeldom accords with taſte, though it agrees with order.) Power, activity, facility and dexterity in buſineſs; who has enjoyment and reſolution.

XV.

ACCORDING to the cuſtomary diviſions, phlegm is here predominant, with ſomething of the melancholic. This obſtinate patience is impoſſible to the ſanguine; neither can this forehead, which, in reality, cannot be called either phlegmatic, or choleric, agree with the ſanguine. The penetration of the cool pertinacious enquirer is in the eye, experimental analyzing under-

XIII.



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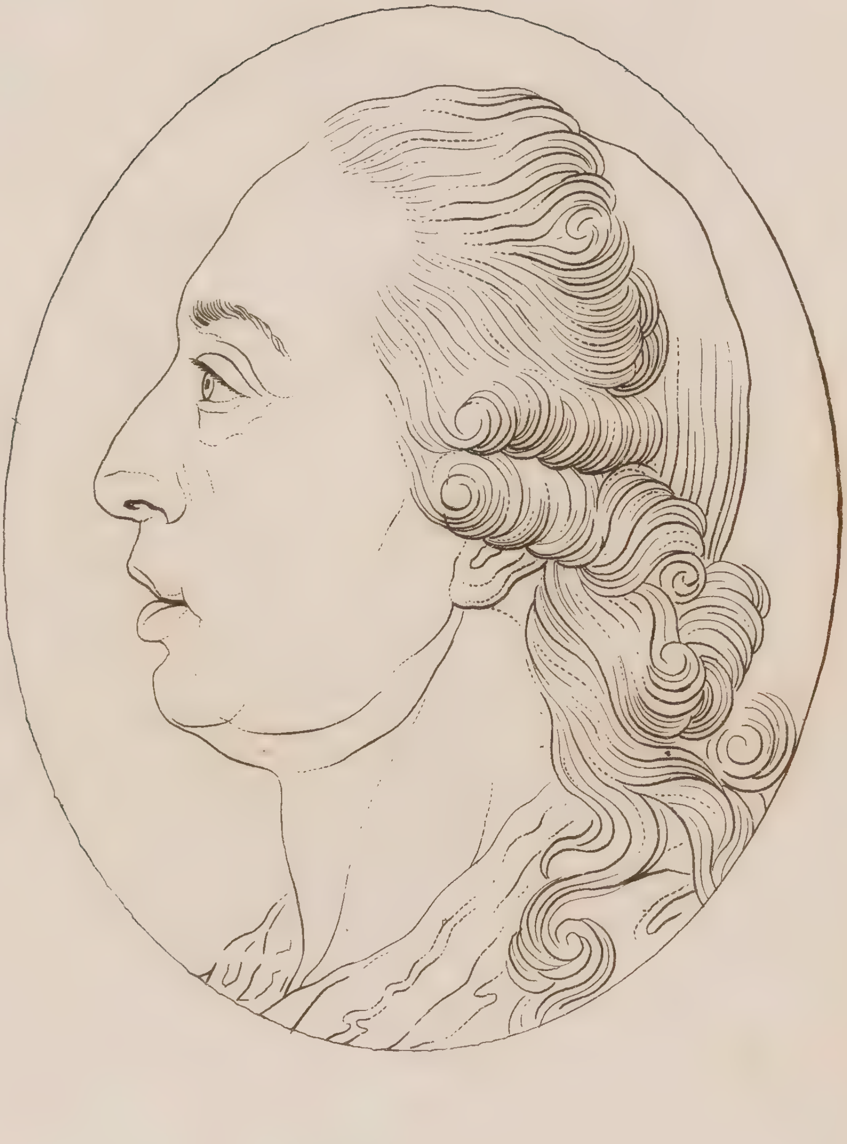

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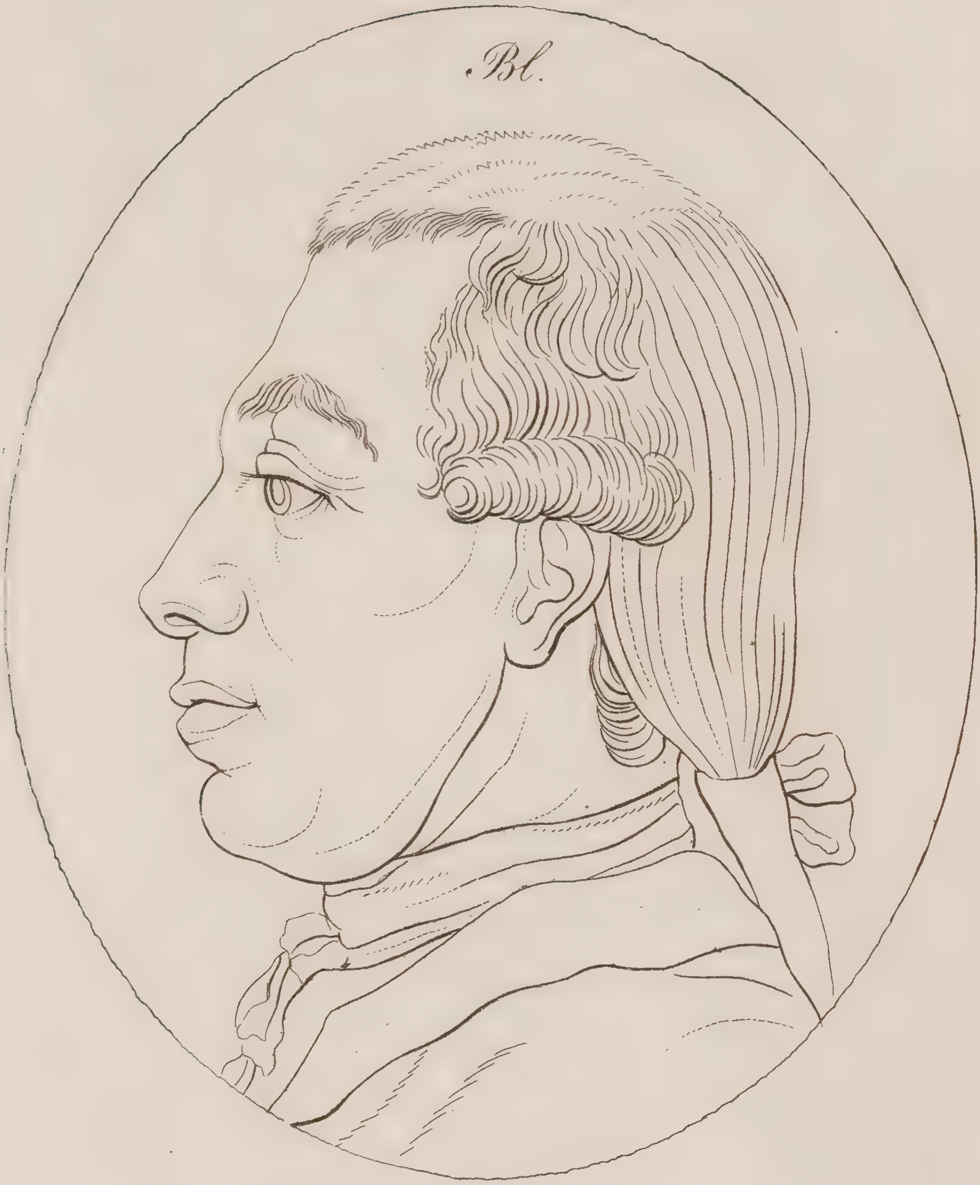
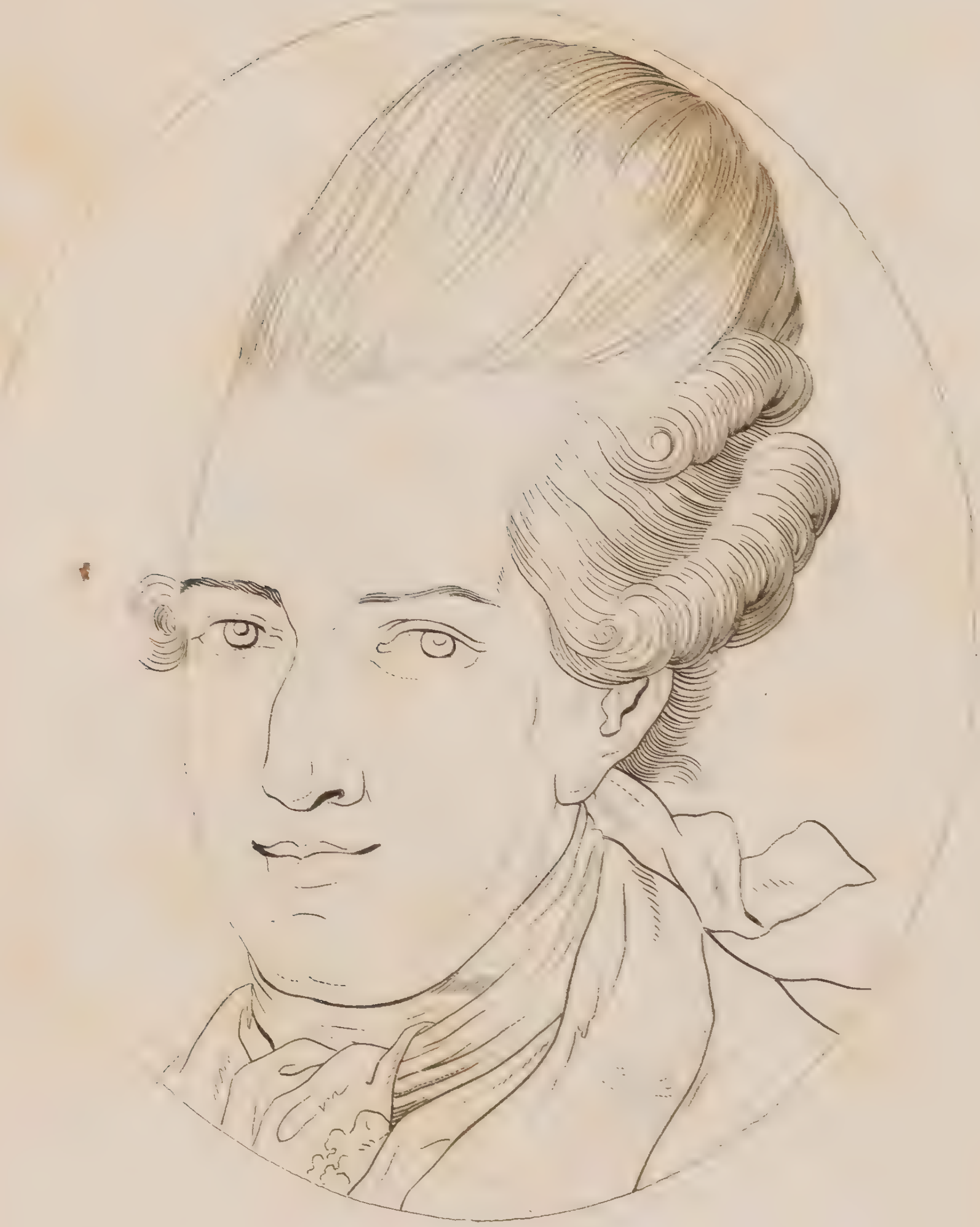


XVI.

XVII.



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XVIII.

ath sculp.

underſtanding in the noſe, and calm diſcretion in the mouth.

XVI.

UNDOUBTEDLY a benevolent, noble, phlegmatic perſon, who has little of the jovial, but much of the cheerful: excellent, accurate, and deteſting deceit. Such foreheads are not productive, but calm in examination. They are not eaſily led aſtray by enthuſiaſm, and, at moſt, but for a moment; but, what they have once convinced themſelves is truth, argument cannot induce them to abandon. Their examination is ſlow, ſtep by ſtep, unalterable, and continued, till they have conquered all difficulties.

XVII.

THIS form of countenance evidently appertains to the ſanguine-choleric. It is enterpriſing, commanding, tenacious, and has the appearance of greatneſs without being truly great. In the eye are projects; ſtability is in the forehead; the ſanguine in the noſe, conſideration in the mouth, and force in the whole form.

XVIII.

HERE is a contraſt, between the extremely ſanguine-choleric beard and the melancholy character of the forehead. The eye is choleric-melancholic, and ſanguine-choleric the noſe. This perſon reflects and ruminates rather on the objects of ſight than on abſtract ſubjects. There is reſolution in the mouth, and a power of performance in the beard.

XIX.

THE epithet choleric-melancholic is far from being ſufficiently expreſſive of this inexorable, rigorous, ſeverely oppreſſive, inflexible countenance, which appears neither to know, nor to wiſh to know, any thing that relates to mild love. This forehead is the origin of the long formed countenance: this no gentle ringlets ever can adorn. This penetrating eye leaves no defect unremarked; it magnifies every freckle, whether of face or mind.—The language of theſe eyebrows, this noſe, this mouth is—*Noli me tangere.*

ADDITIONS TO THE THIRD CHAPTER, ON BODILY STRENGTH AND WEAKNESS.

XX.

STRENGTH and ardour, enterpriſe, courage, contempt of danger, fortitude of the irritated and irritable. This ſtrength is rather oppreſſive than patient and enduring; it proclaims its own qualities, reſpectable in a ſtate of reſt, terrible when rouzed.

XXI.

STRENGTH of a very different, leſs noble kind; the ſtrength of cunning and acuteneſs; ſtrength rather to withſtand than to proceed. There

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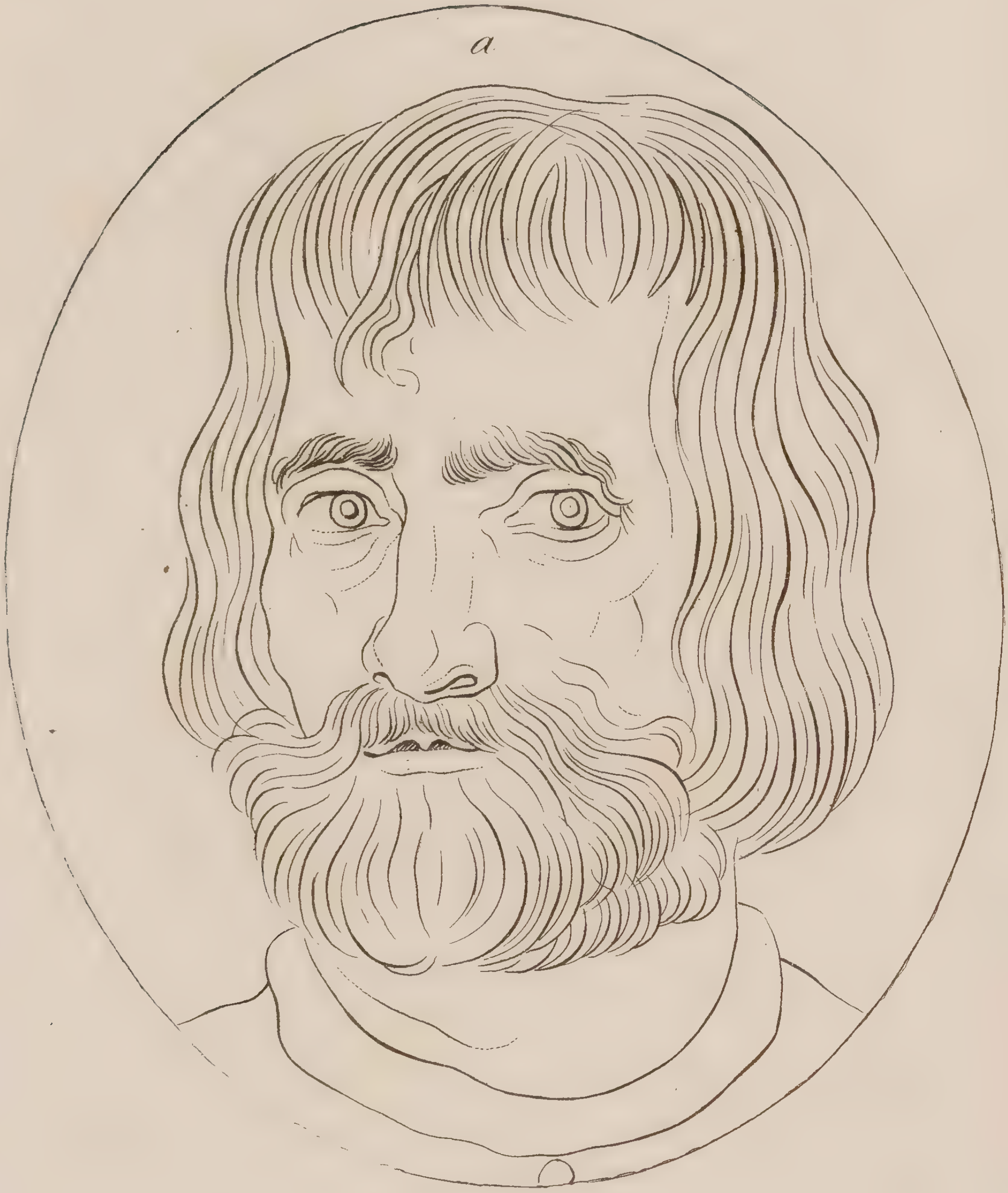
XIX.



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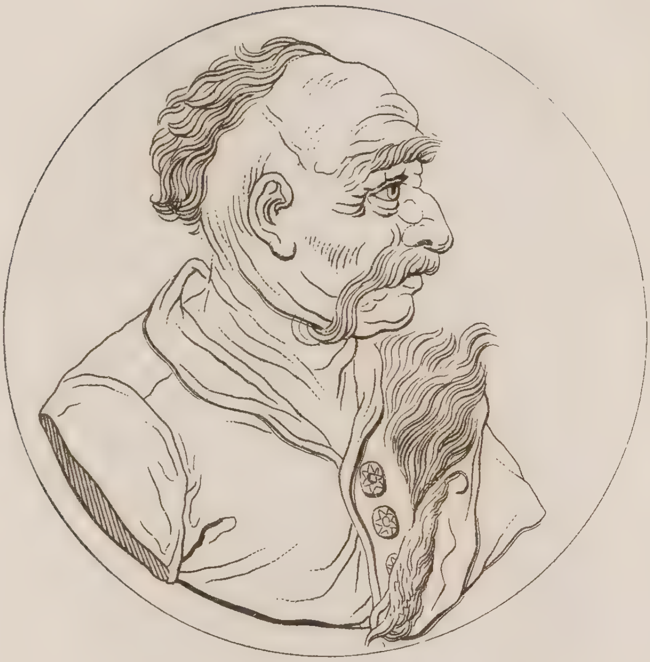

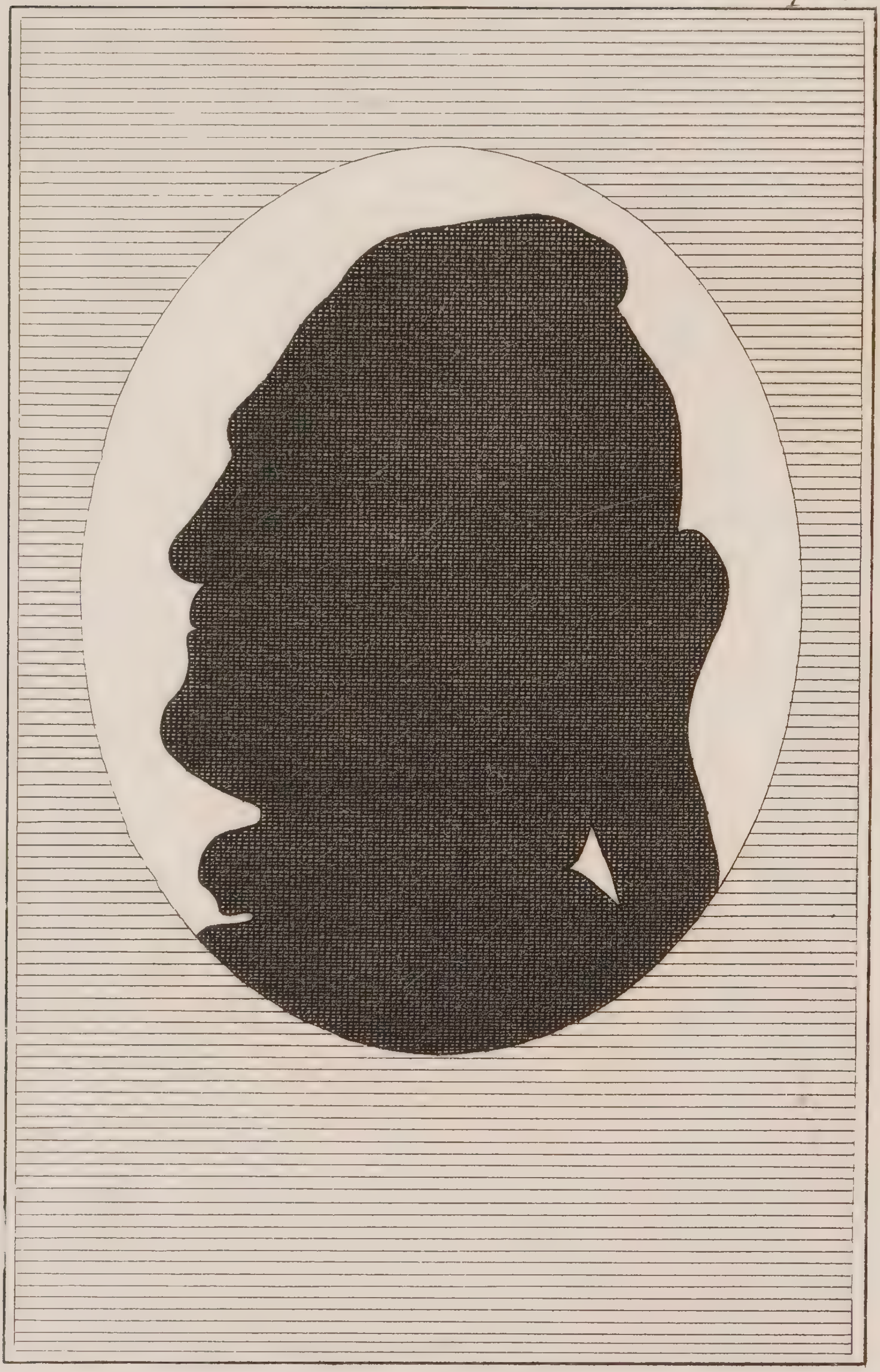

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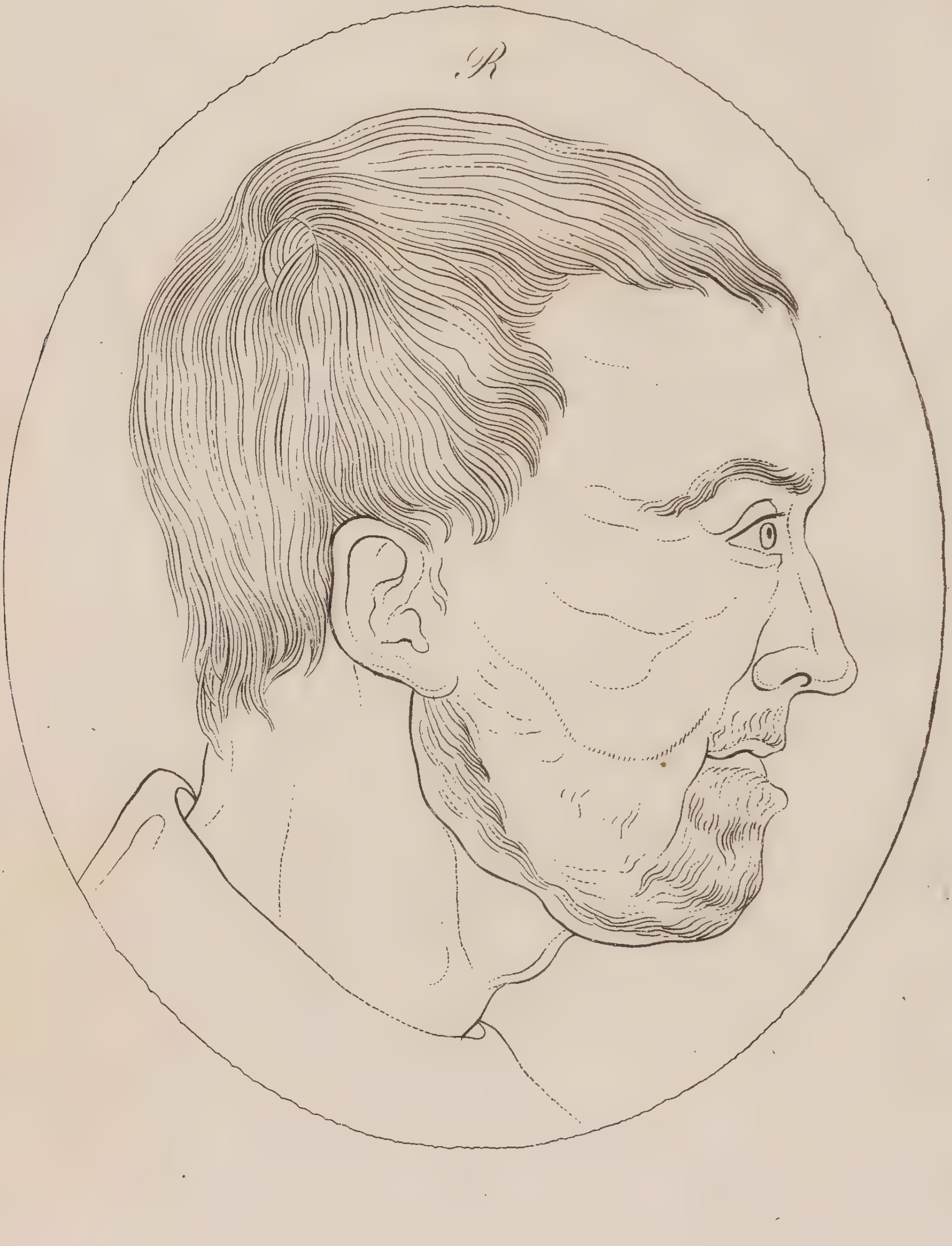

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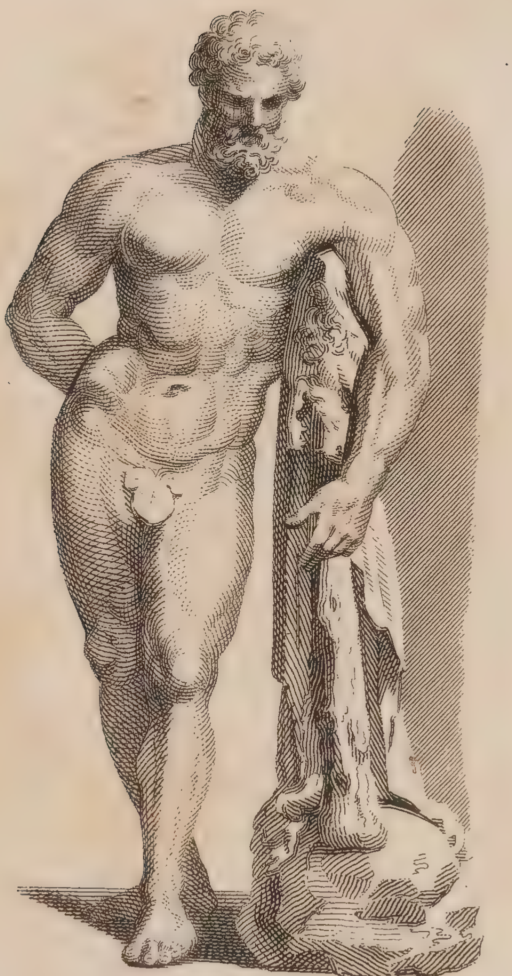

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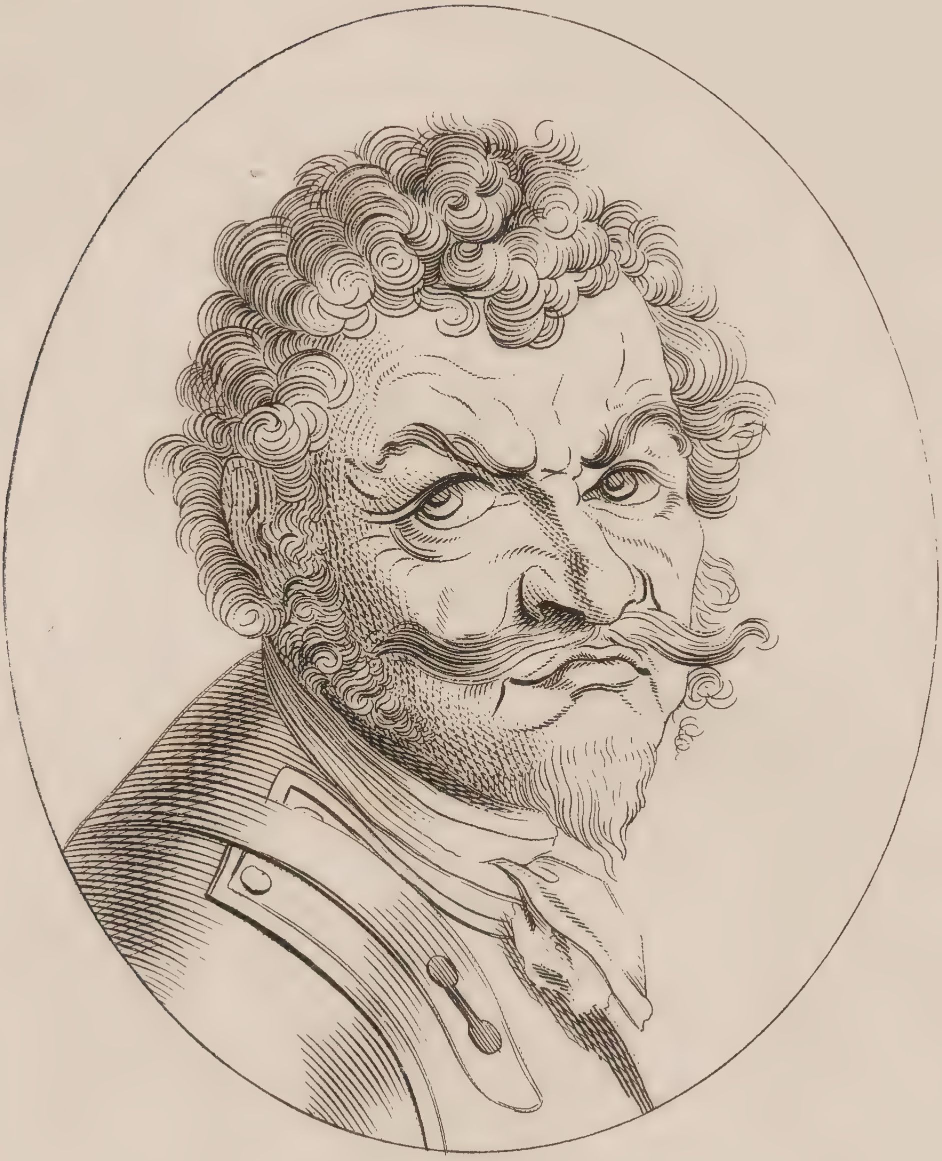


There is none of the ſtrength of activity in the noſe; nothing extraordinary in the forehead; yet in forehead, noſe, and chin, ſtrength of withſtanding, and in the latter inflexibility. In the mouth there appears to be ſomething effeminate, ſomething of cold diſſimulation.

XXII.

STRENGTH, vice and weakneſs combined. In the forehead, and, eſpecially, in the chin, ſtrength to withſtand, united with cold inſenſibility. The neck is not Herculean; it is in contraſt to the forehead and chin. The forehead and noſe hard, and acute; rather crafty than wiſe. Diſſimulation in the eyes, which are therefore far from firm, powerful, or heroic.

XXIII.

THERE is not, perhaps, in exiſtence a more perfect picture of unconquerable, all conquering, unaſſailable, yet flexible, deliberate, ſtrength, than in the Farneſian Hercules, of which this may be the twentieth copy. All is unity, undiſturbed reflection on complete victory, with a conviction of ſelf proweſs that ſhall continue to remain invincible.

XXIV.

RUDE, ſavage, ruffianly, danger-contemning, ſtrength. It is a crime to him to have committed ſmall miſchief; his ſtroke, like his aſpect, is death. He does not oppreſs, he deſtroys. To him murder is enjoyment, and others pangs a pleaſure. The form of his bones denotes his ſtrength, his eye a thirſt of blood, his eyebrow habitual cruelty, his mouth deriding contempt, his noſe grim craft, his hair and beard choleric power.

ADDITIONS TO NATIONAL PHYSIOGNOMY.

A.

SWISS AND ZURICH COUNTENANCES.

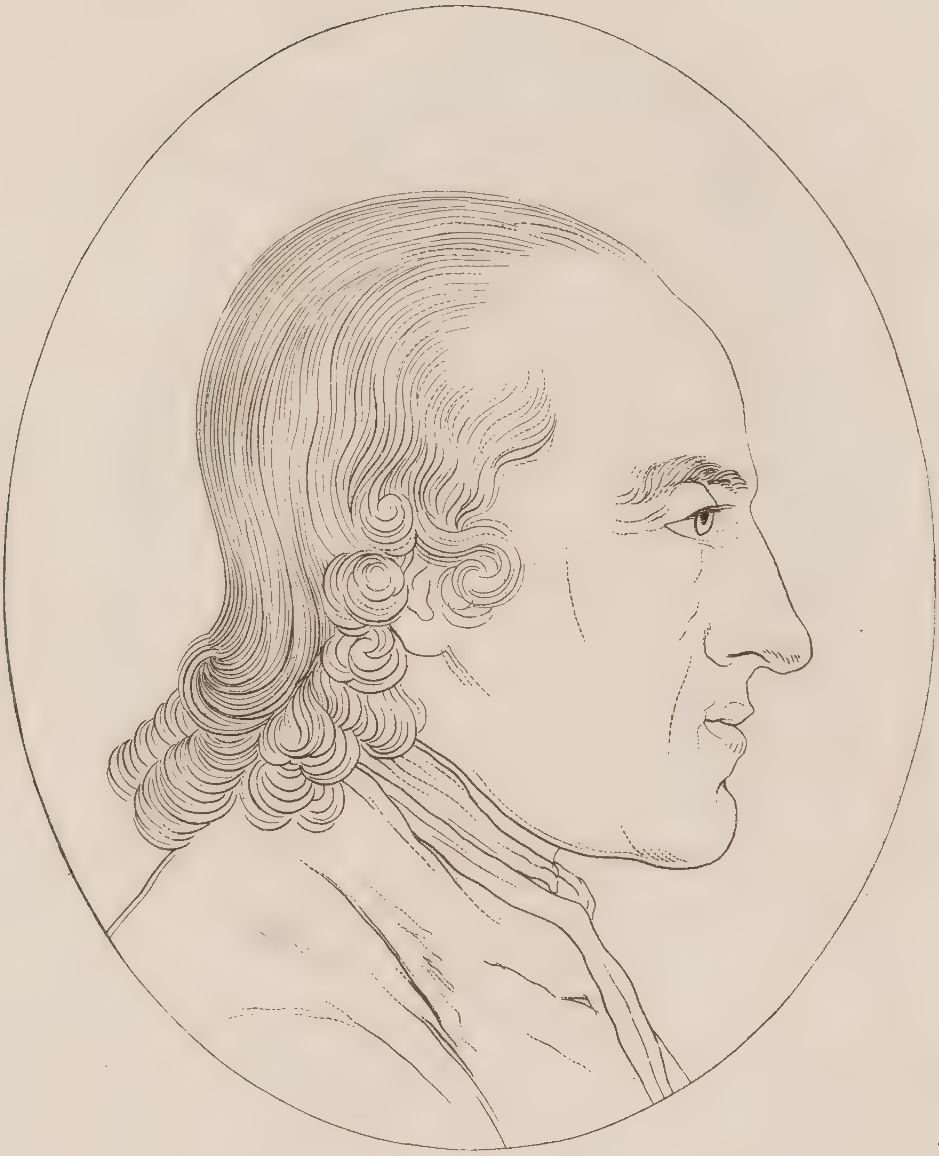
XXV.

CALM wiſdom, circumſpection, ſimulation, a phlegmatic-melancholic temperament. All is unity, almoſt extraordinary, almoſt ſuperior, yet neither; clear, unconfuſed, not inventive; quick of perception, not creative; active in thought, but not courageouſly progreſſive.

XXVI.

A CARICATURE of one of the nobleſt, firmeſt, moſt thoughtful, and ſenſible countrymen. The ſtability of the original is in this outline become obſtinacy; the penetration of the eye cenſorious acuteneſs; and the fortitude of the mouth contemptuous ſeverity; ſtill is it a compact, original character, and worthy to be ſtudied; eaſily perſuaded to uncommonly daring actions, but not to evil.

XXV.



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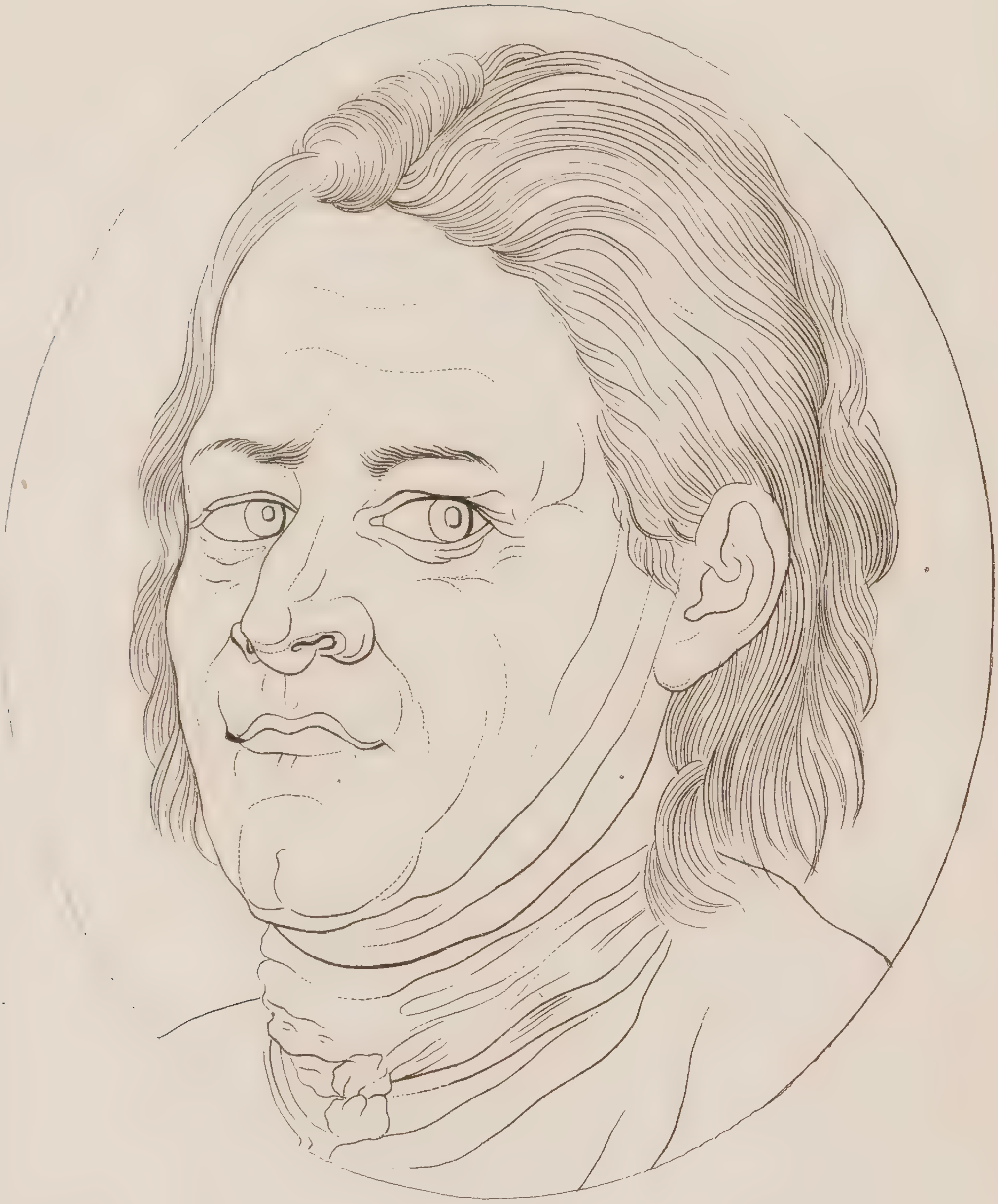

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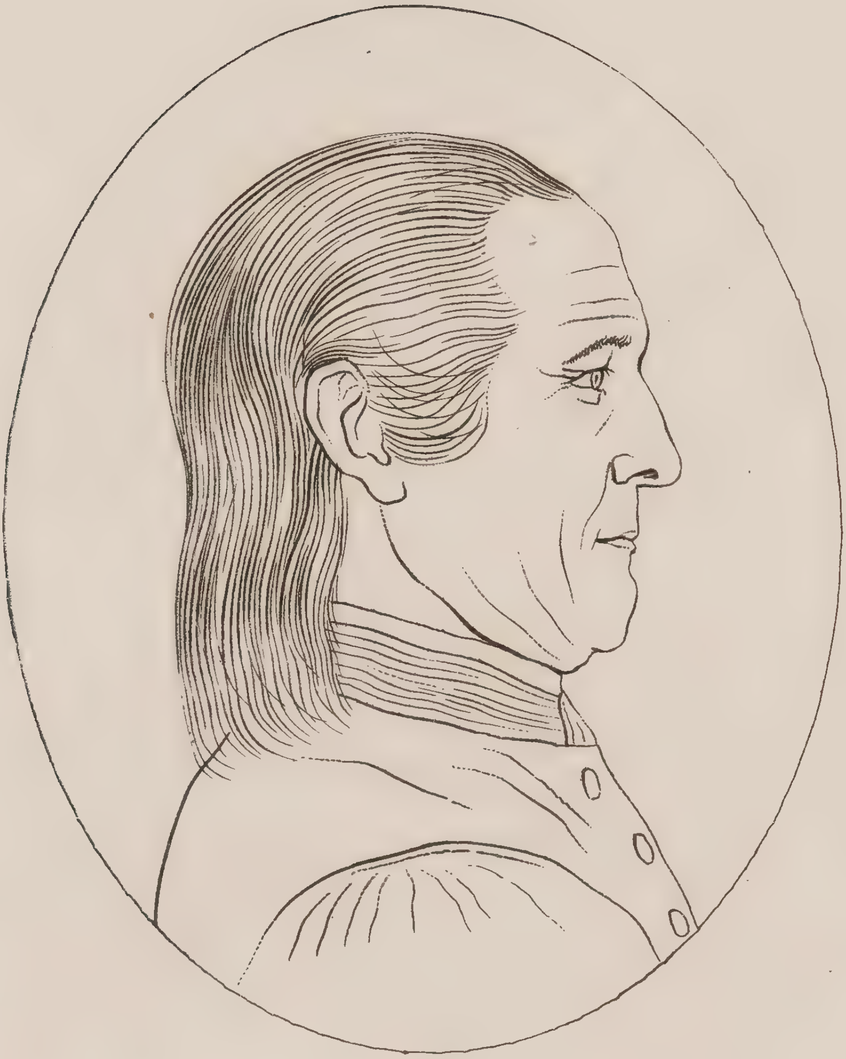

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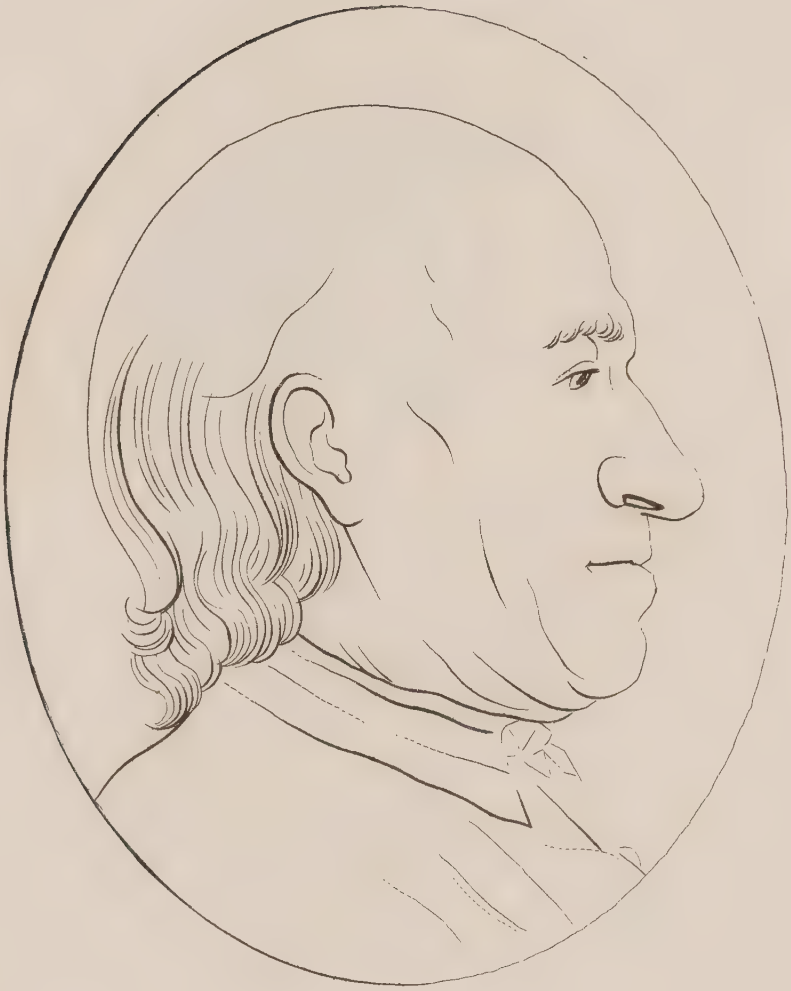

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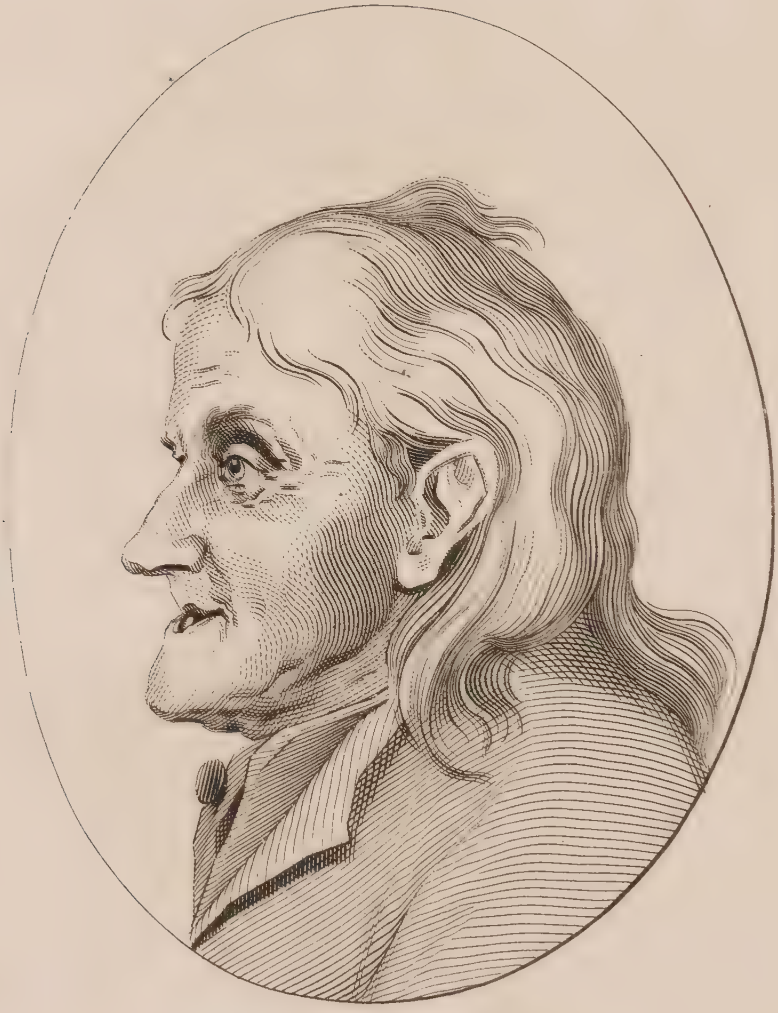

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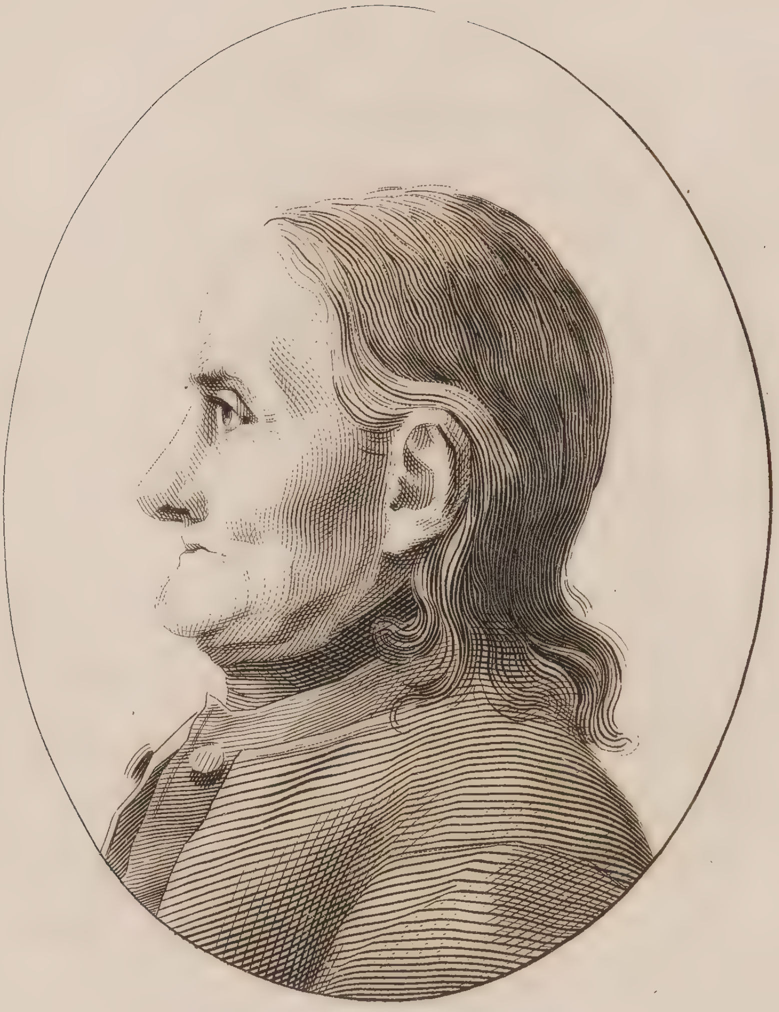

XXVII.

WHO could believe that this is the ſame countenance, in the former, too ſharply, here, too timidly, drawn? Both penetrating, acute, rapid, not to be deceived. The forehead in this has moſt underſtanding and capacity for inſtruction; the mouth moſt honeſt induſtry; the noſe moſt benevolence. The whole ſpeaks one language, and I dare affirm that the original is one of the moſt ſincere, thoughtful and friendly men that is to be found among the peaſantry of Switzerland.

XXVIII.

ANOTHER farmer of unwearied induſtry; wiſe to begin, courageous to purſue, and patient to complete. This head is formed much to comprehend and much to undertake; this eye to reflect. The noſe is full of practical prudence. The mouth leſs eloquent than perſuaſive; the chin, the wrinkles are characteriſtic of rapid activity.

XXIX.

A FARMER of Zurich, from the oppoſite part of the country; rather rough than ſtrong, voluble than eloquent, imitative than inventive, inſinuating than powerful; labouring more from neceſſity than choice; apter to collect than to diſtribute, to deſire than to enjoy.

XXX.

A COUNTENANCE which has the ſame

relation to the former as the ideal has to the caricature. All is, here, more regular, noble, decided, reflective, unalterable. How much more pure is the forehead; more ſimple, more thoughtful; the eye how much ſofter!—The noſe is more patient; not ſo choleric, but, ſeparately conſidered, appears to have leſs mind than the former. This mouth, this chin, are incomparably more deſirous to return affection than the former.

XXXI.

ANOTHER countryman (mentioned in the firſt part of Meiner's Letters on Switzerland) and one of the moſt thoughtful and acute we poſſeſs; of a phlegmatic-melancholy temperament; not only accurate in proof but deep in reſearch; full of calm, admiring, ſenſibility for all that nature contains of truth and greatneſs. Conſidered ſeparately, the noſe appears to have no character, but, united to this forehead, maintains its worth. Beneath this powerful eyebrow reſts a ſteady, unconſtrained, penetrating eye. The whole countenance has the expreſſion of calm, faithful, firm, wiſe, inoffenſive, activity.

XXXII.

A FAITHFUL, diſcreet, innocent, wiſe, clear, mild, modeſt, well judging countenance, of an indefatigably induſtrious Zurich farmer, in which the traits all appear to harmonize in favour of faithful benevolence and propriety.

XXXI.

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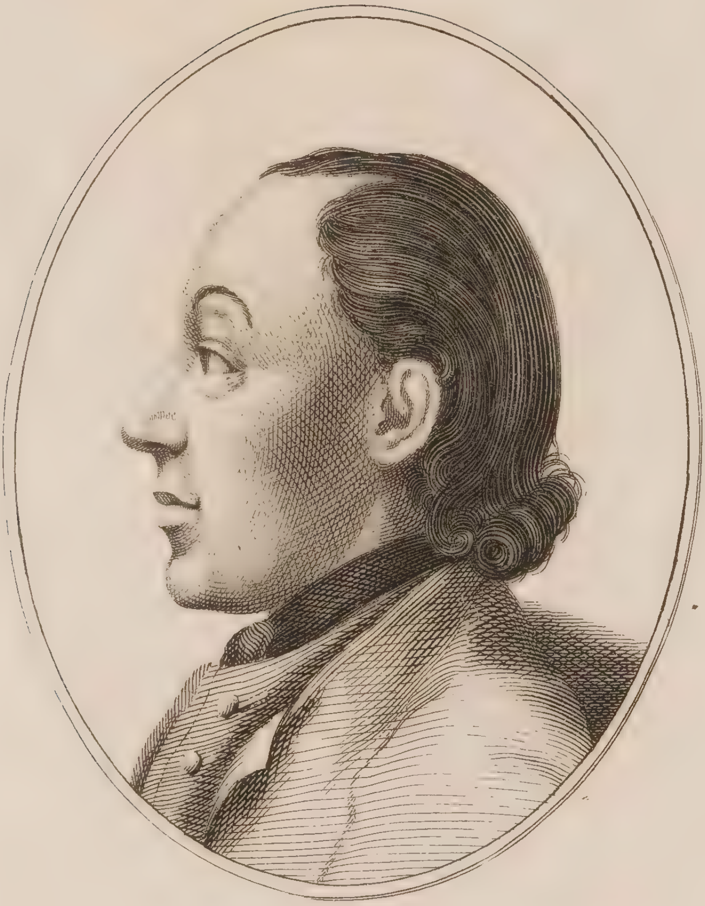
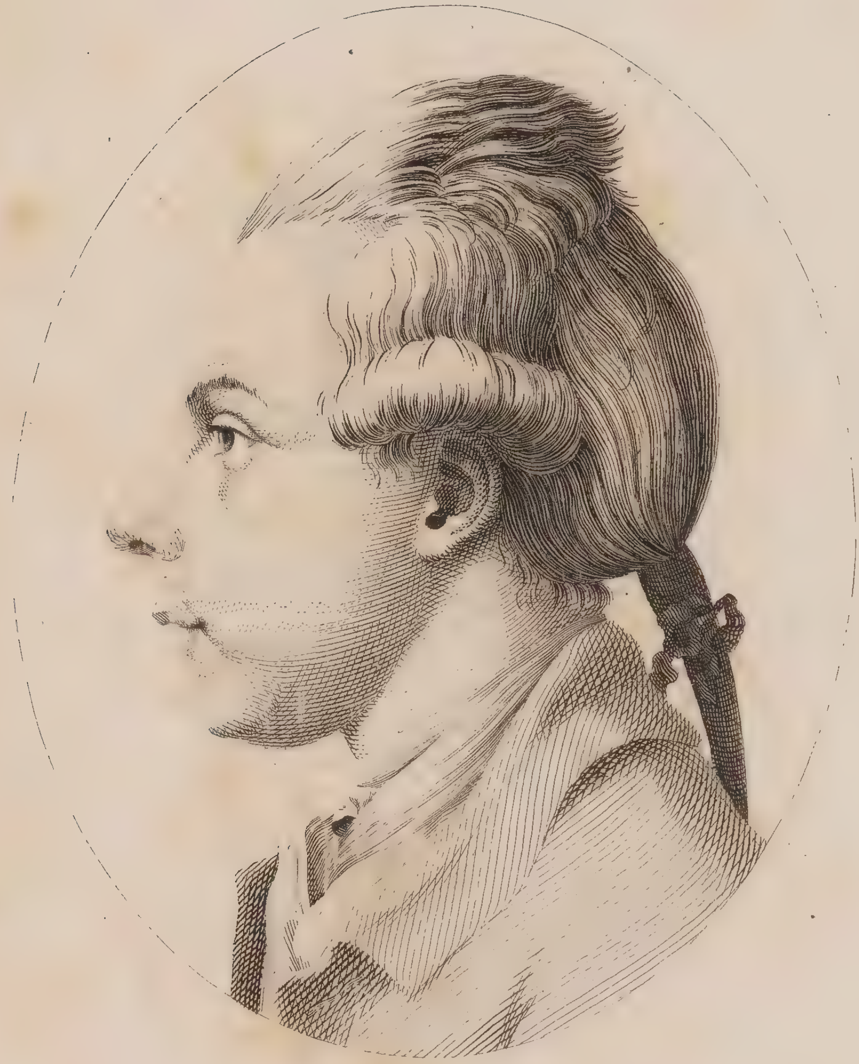
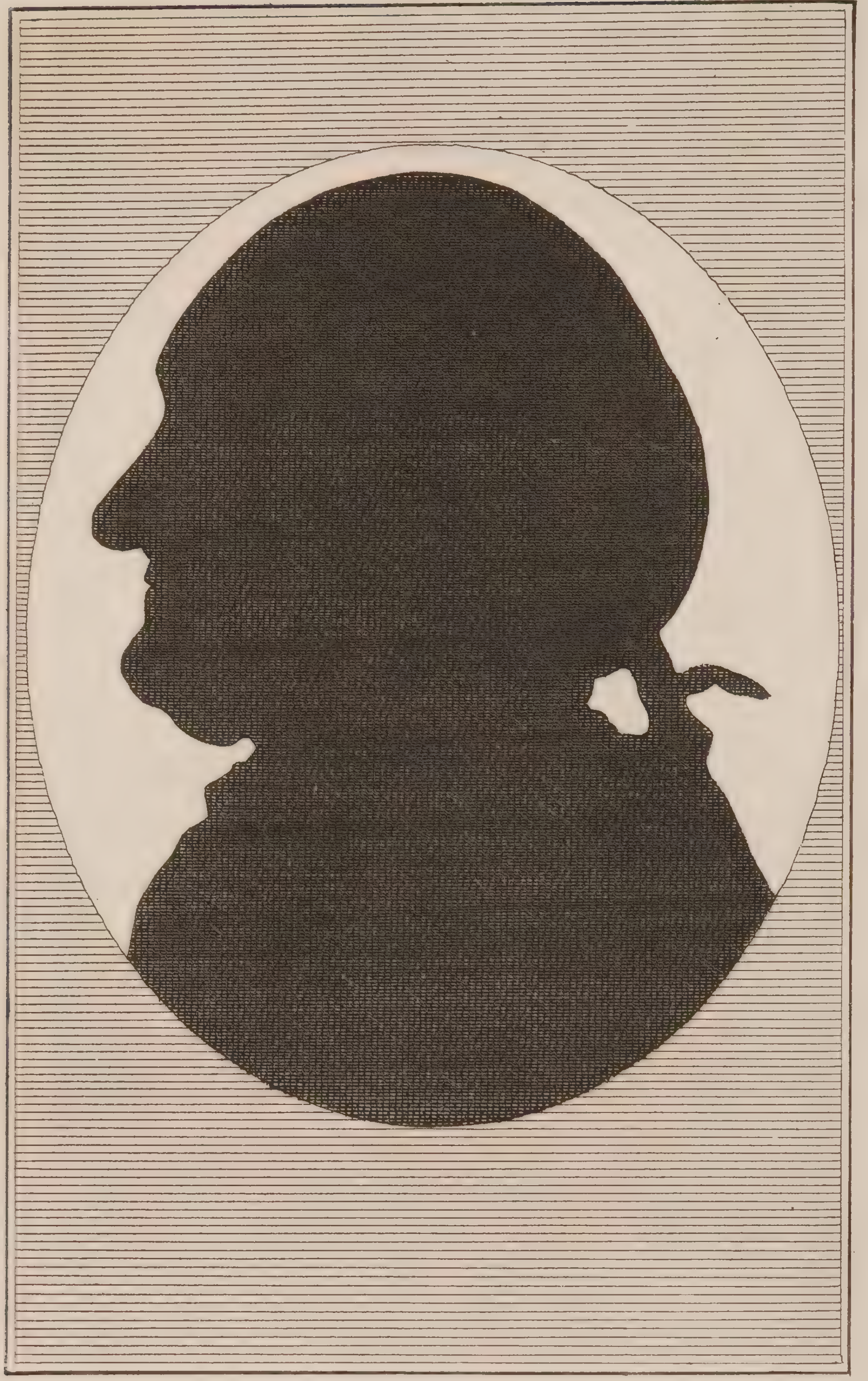
XXXII.



XXXIII



XXXIV.



XXXIII.

THE profile of a young countryman of Zurich full of youthful ſimplicity, innocence, good nature, and good ſenſe, who is now a man, and has formed himſelf after, and preſerved, the national character, in all poſſible perfection. This head, one of his firſt performances, appears to bear a like proportion to his preſent works as the countenance here given does to his preſent countenance: the ſame free accuracy brought to perfection; the ſame clearneſs, aſſiduity, and diſguſt for every thing that is merely manner; for every thing obſcure; the ſame greatneſs of taſte, and infantine ſimplicity.

XXXIV.

A VERY expert tradeſman: the countenance unſpeakably deciſive, to the very point of the double chin, for activity and diſcretion.—It is really aſtoniſhing to ſee how many prudent, expert, experienced, I am almoſt tempted to ſay incomparable, country people, we have.—The cavity that will be formed, if a line be drawn from the end of the noſe to the chin, and that occaſioned by the deſcent of the forehead to the noſe, are traits that, deciſively, ſpeak practical prudence.

I ſhall now produce ſome of the ſtupid countenances of my native country, in which, though I can perceive, I cannot analyze, thoſe properties which are national. I may yet venture to ſay that the ſimple good nature of the country is apparent, even in theſe.

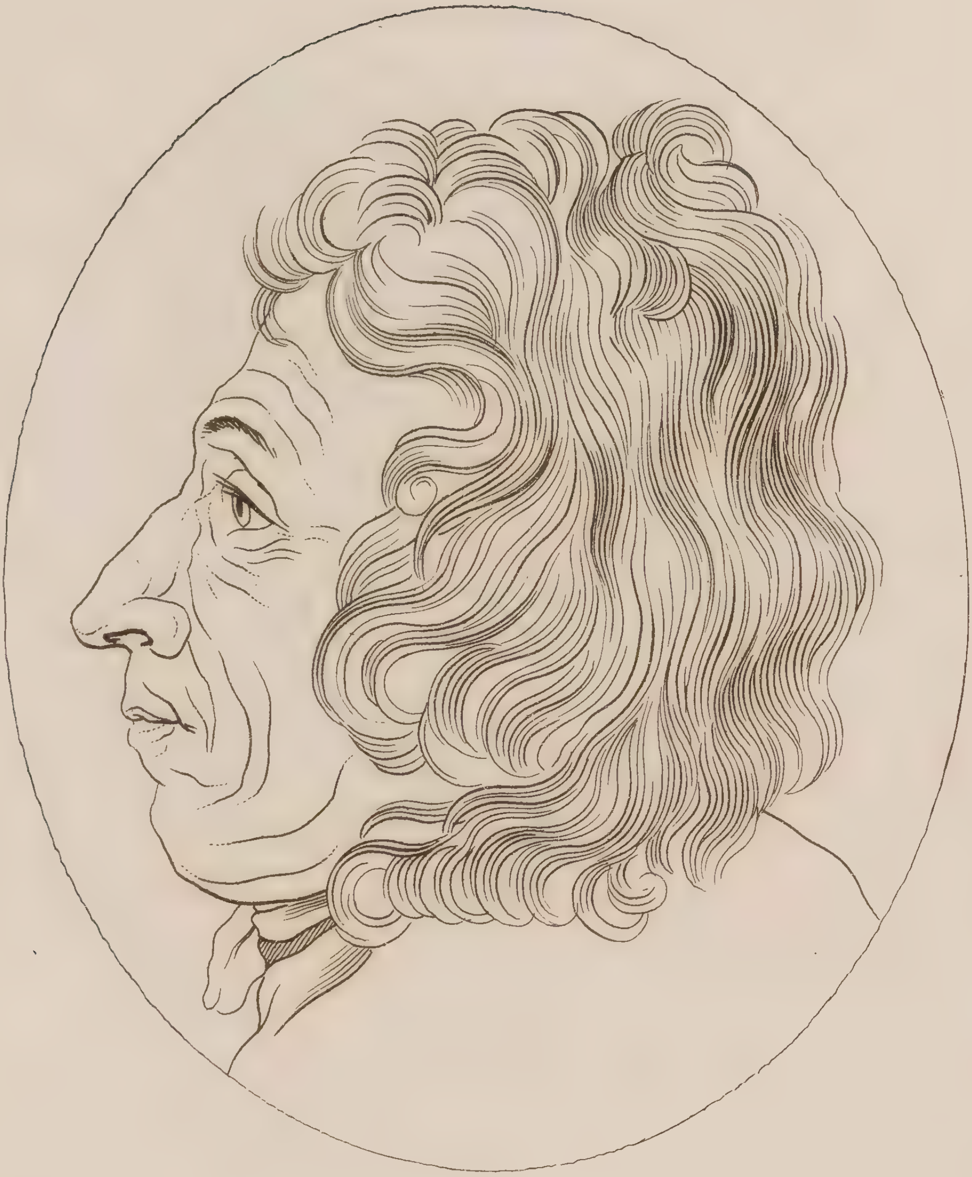
XXXV.

NATURAL weakneſs of mind, which, though it will be generally felt, will be as difficult to define as thoſe properties which are national. The forehead not conſidered, which is rather too long, according to the preſent poſition, we cannot ſay of the noſe and mouth that they are individually ſtupid. They have likewiſe much of the national character. The eye is not abſolutely that of a blockhead. Inaction and relaxation are viſible in the whole, and I could have predicted a remarkable limitation of power from the wrinkles of the forehead, and the cheeks; from the eyebrows, and, almoſt, from the hair alone.

XXXVI.

THE mouth and noſe of this idiot have not loſt the national character, though he is ſo natively ſtupid as to be incapable of being taught, or of any unexpected or original thought. There are deciſive marks of ſtupidity not to be inſtructed in the eyebrows, the vacant eye, the cavity between the forehead and noſe, and, particularly, in the mouth, chin, and neck. I ſhould have diſcovered folly even in the wrinkles of the cheek.

XXXV.



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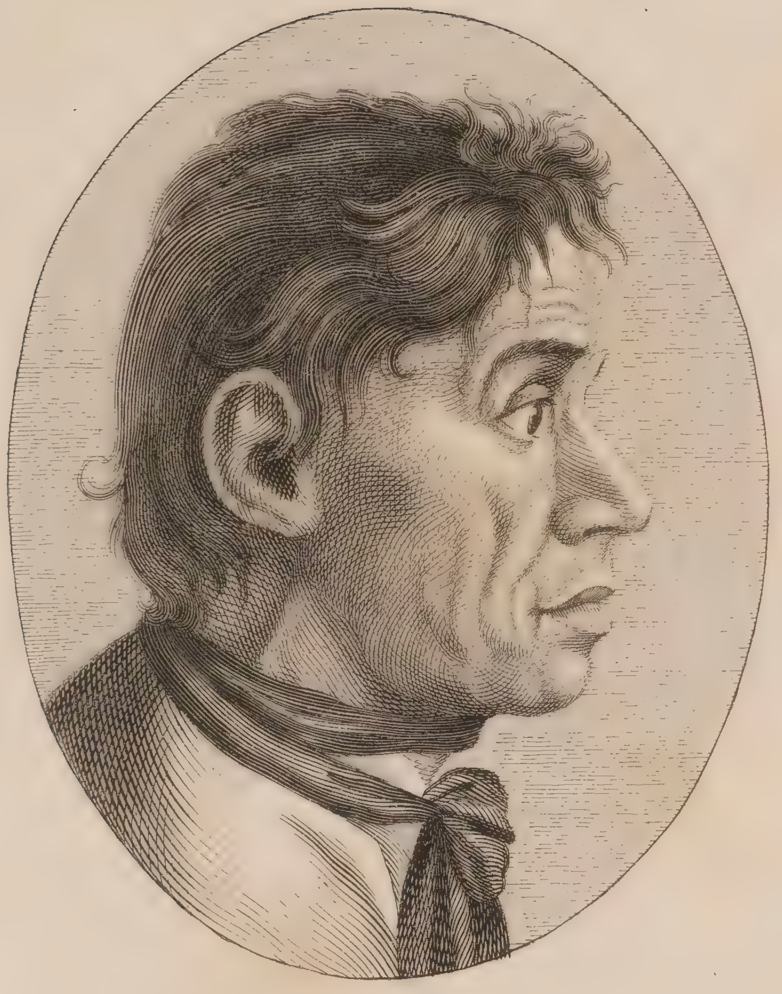
XXXVI.



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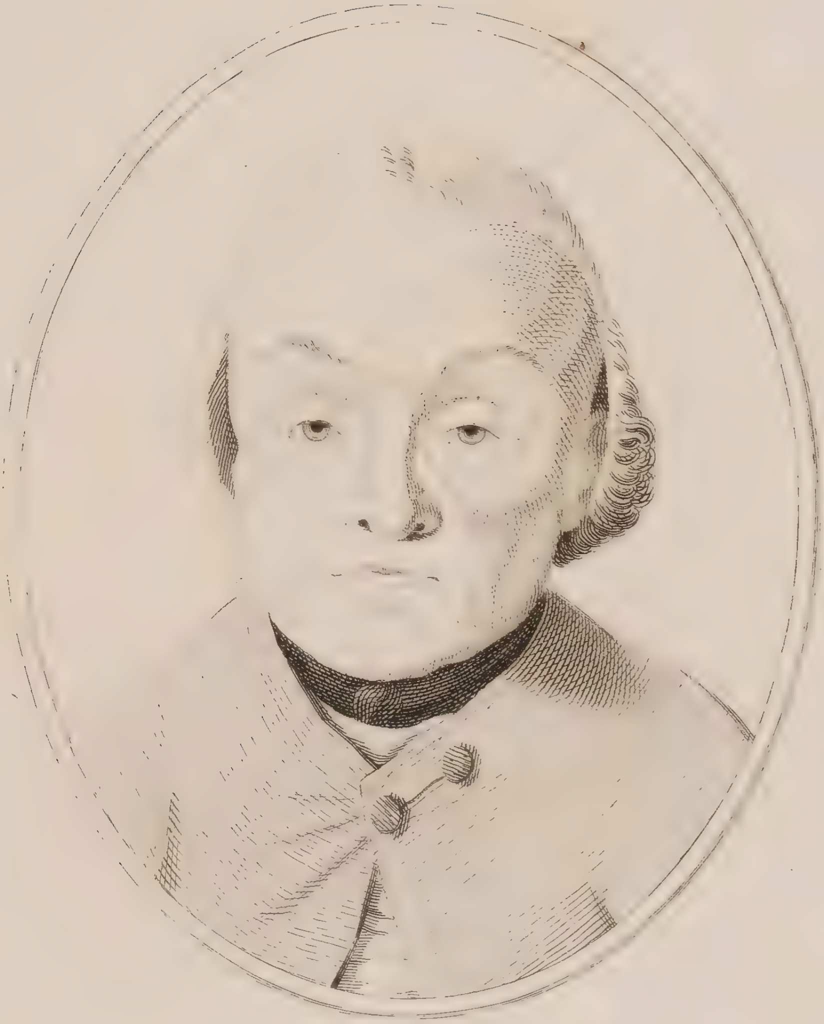
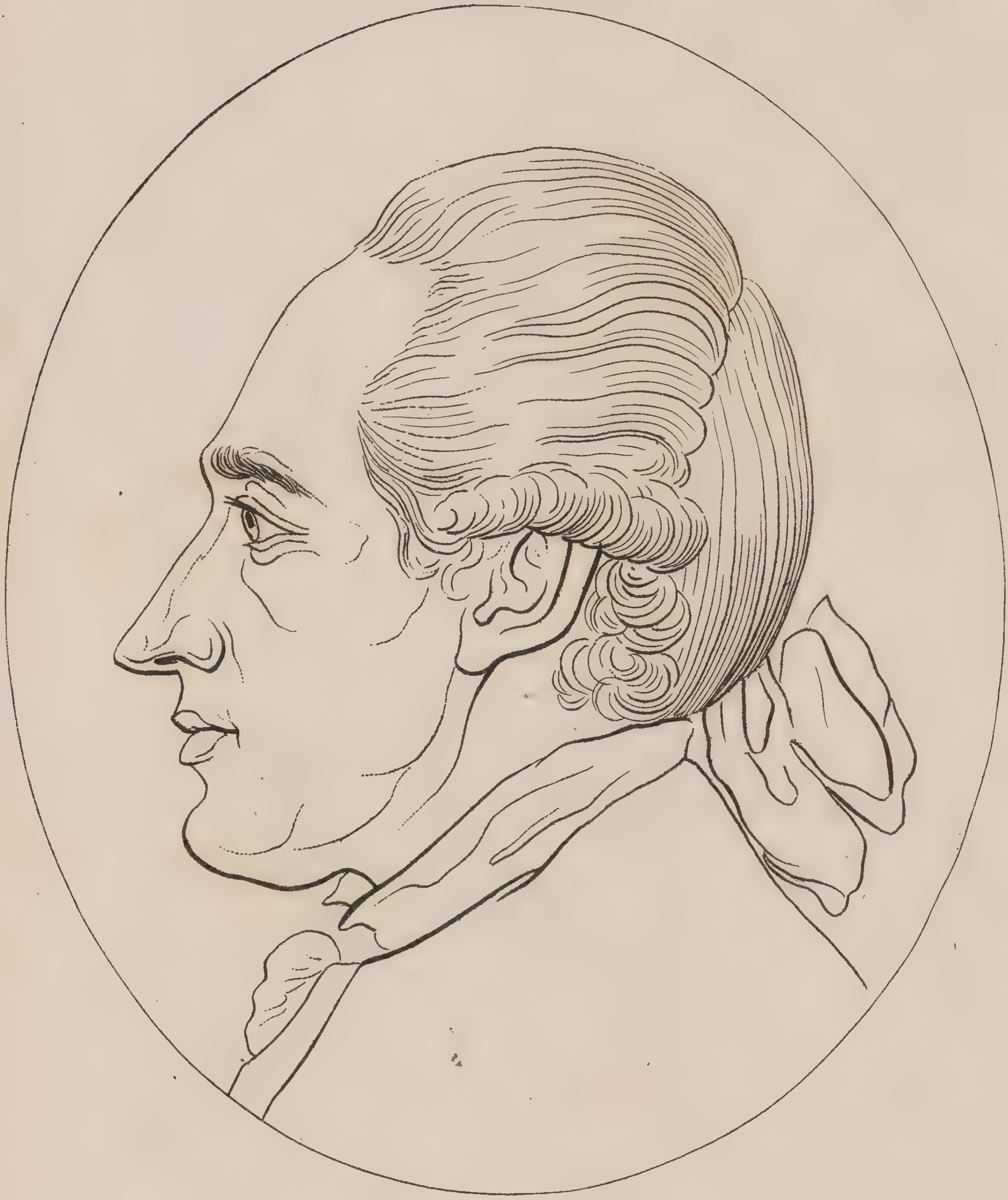


XXXVIII



XXXVII.

THERE is national character in the mouth of this fool. The forehead and eyebrows are poſitive caricatures of folly, often approaching the confines of genius. Dead as theſe eyes appear, I read in them caricature expreſſions of mind; and, in fact, when this fool becomes warm, among ten ſilly things, he will have ſome one whimſical or original thought, which will make the ſerious laugh, and the philoſopher reflect.

XXXVIII.

THE FOLLOWING ARE CITIZENS OF ZURICH.

A TRULY characteriſtic countenance of a citizen of Zurich; a perfect man of buſineſs, fortunate in enterpriſe, full of good nature, and politeneſs, ſuch as diſtinguiſh the citizen of Zurich. Circumſpection; active not haſty, quick not volatile, accurate not narrow. Determined, courageous, not raſh; abounding in good ſenſe, without enquiring what it is: impatient only with the tedious, peeviſh but with the dull, angry with nothing but the confuſed; ſincere, worthy, bold, free, rather poſitive than complying; dexterous, cheerful, proceeding with animation in purſuit of his project.

XXXIX.

A SKETCH of a countenance ſuch as will ſcarcely be found in any other nation. No Engliſhman looks thus, no Frenchman, no Italian, and, certainly, no citizen of Baſil, or Bern. The love of labour, innocent benevolence, tender irritability, and ſtrength of imagination, are ſome of the ideas read in this ſhort-ſighted, and, apparently, enquiring eye, which ſeems to ſpeak what all eyes eaſily underſtand.

XL.

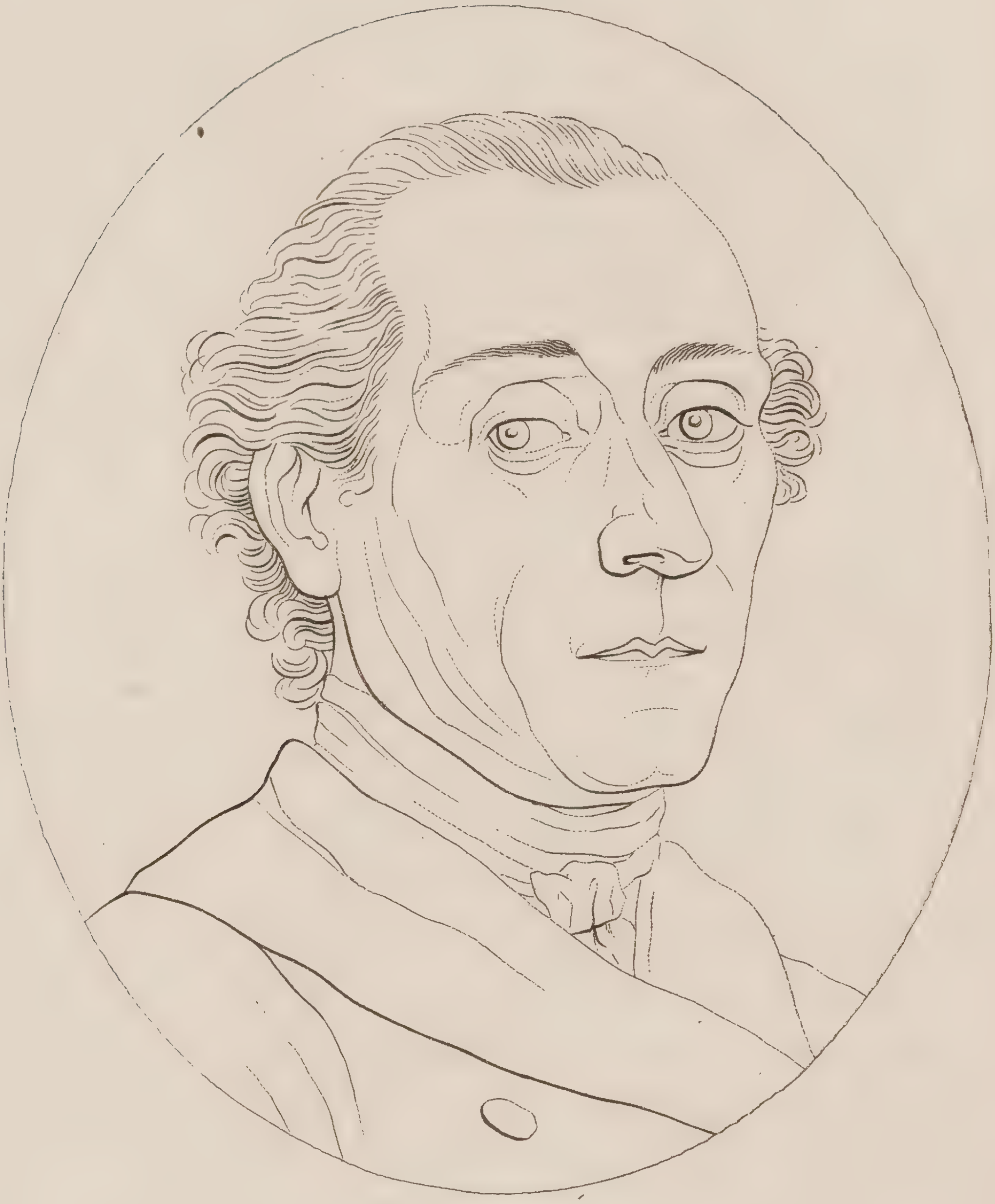
GOOD nature excepted, I find but few traces here that appertain to a Zurich countenance in particular, and more which are common to the Swiſs nation. Firmneſs, fidelity, and induſtry, are here as much as they can be in a phlegmatic-ſanguine temperament. Not an inventive mind, but an imitative and faithful copyiſt; not the eye of exalted and original genius, but of an accurate obſerver; no governing noſe, but a mouth expreſſive of fidelity, and benevolent worth.

XLI.

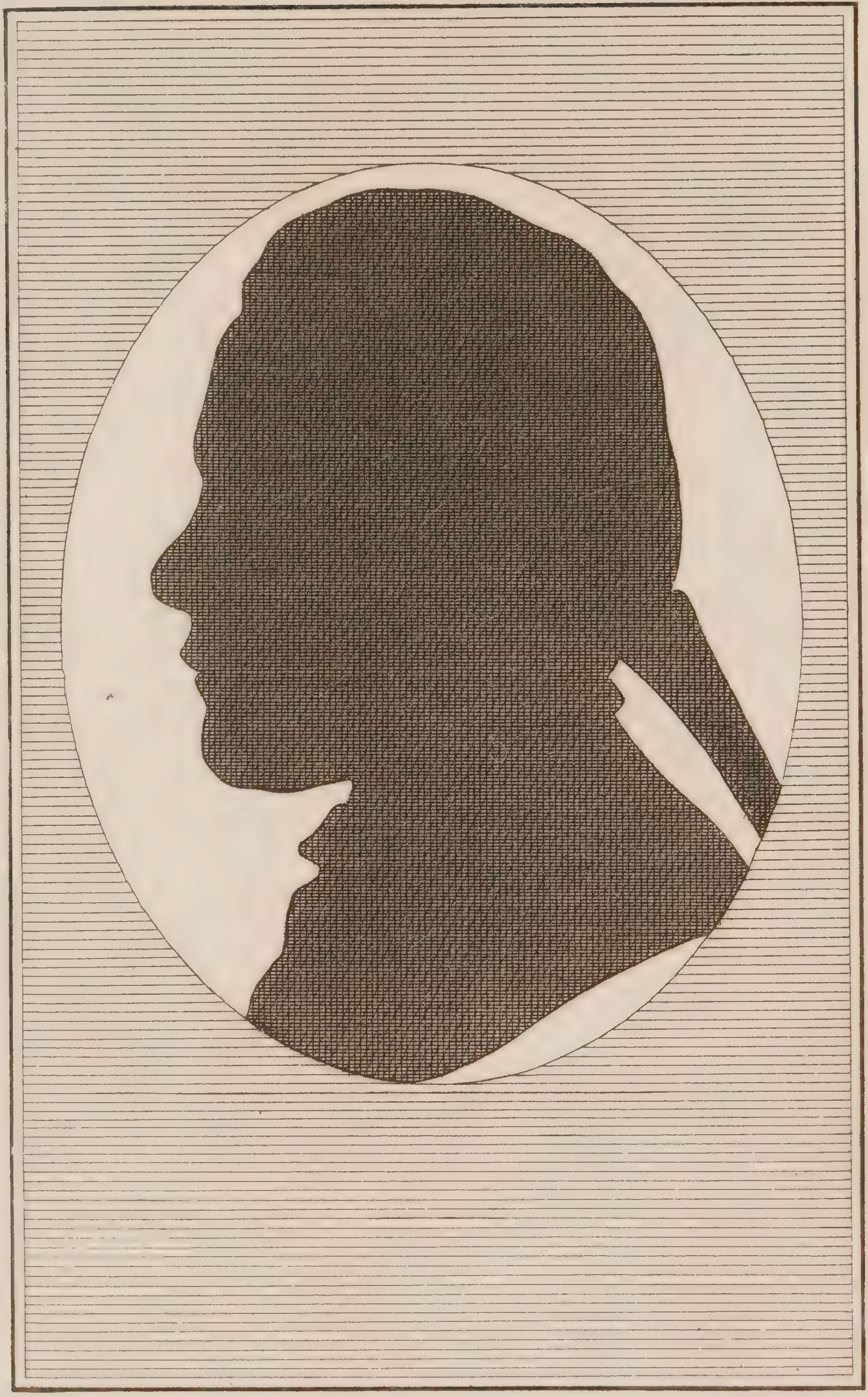
ANOTHER moſt worthy, induſtrious, and frank countenance of Zurich; the elder brother of the foregoing, but with much more of the character of the inhabitants, eſpecially in the noſe and mouth. We have very few of the

ſtrongly

XXXIX



XL.



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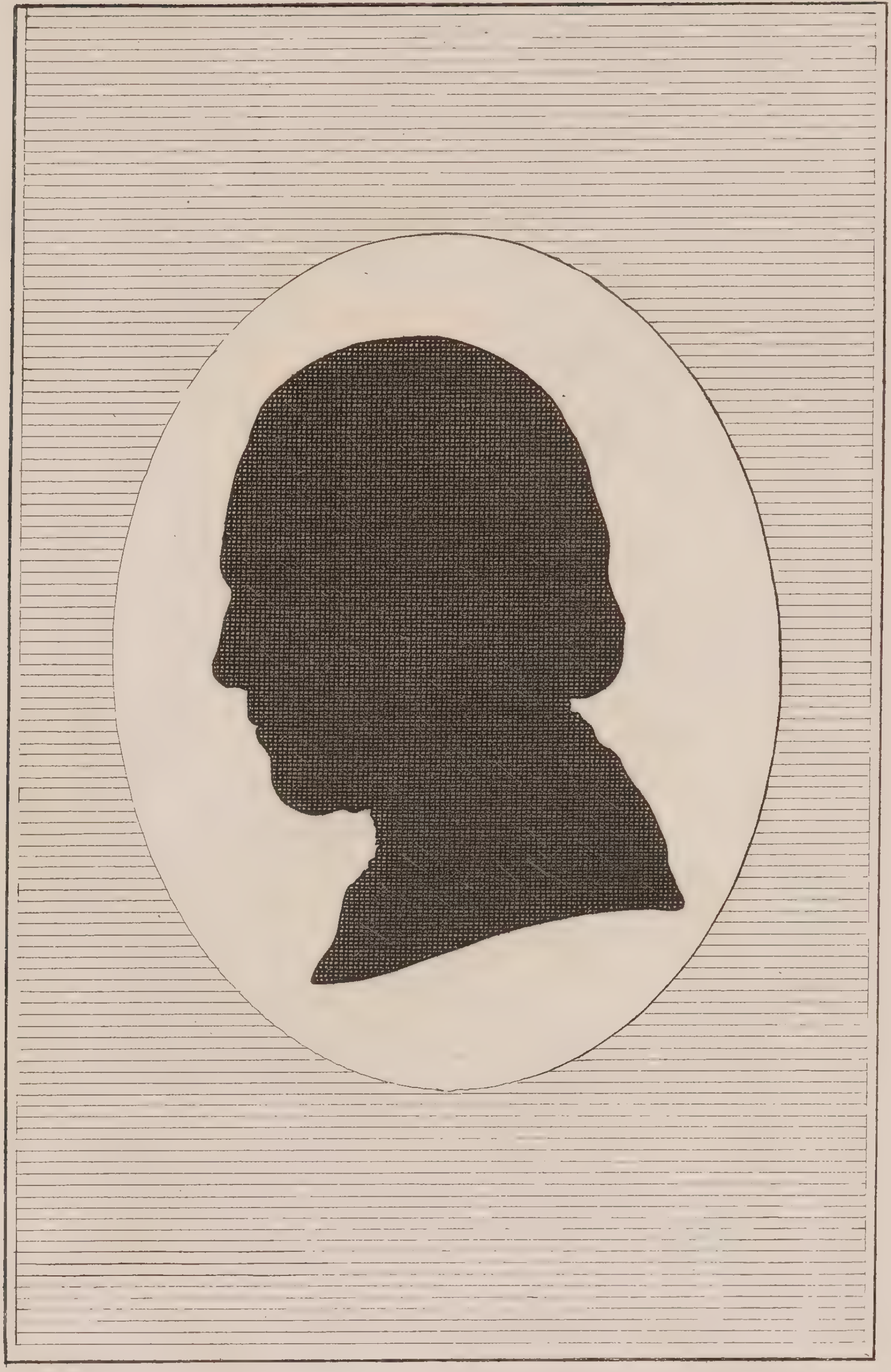

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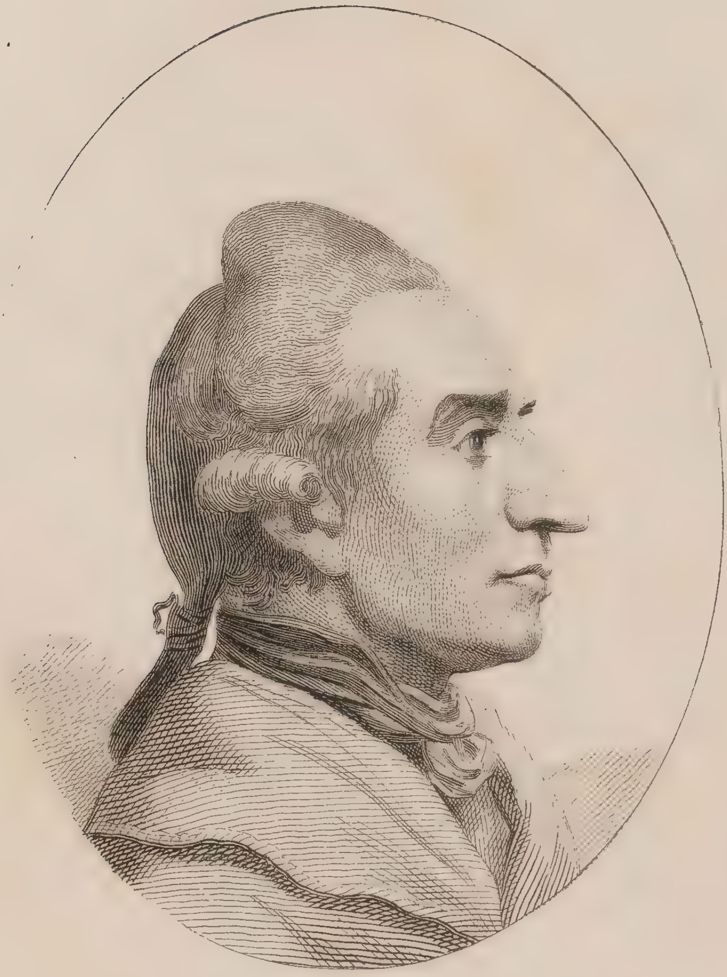
XLIII.



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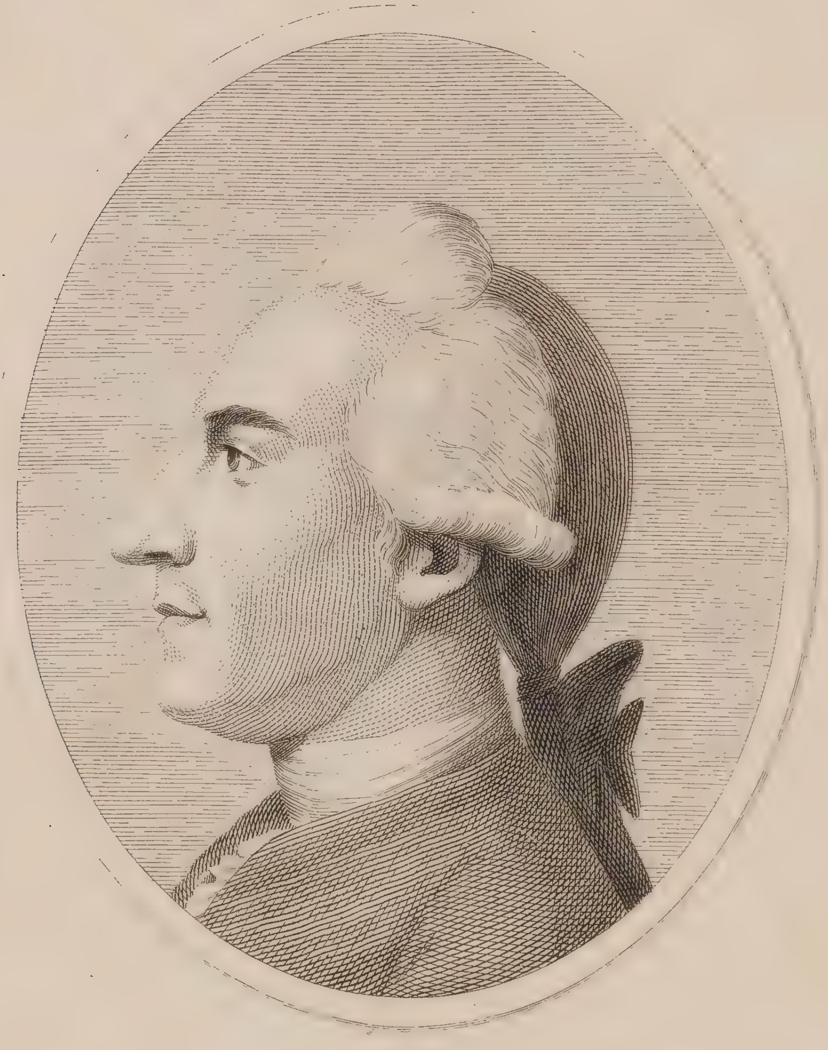
XLIV.



ſtrongly arched, or remarkably ſnub noſed; our character, which is that of all pleaſing, happy, mediocrity, is particularly ſeen in the feebly delineated noſe.—Induſtry and good humour are in this mouth.

XLII.

A NOSE ſuperior to the former. Such are very uncommon, in Zurich, as, indeed, they are in general. I am unacquainted with any nation which is diſtinguiſhed by noſes ſo gently curved. What remains abounds with the Zurich character; calm induſtry, mild fidelity, a deſire to ſerve, order-loving, peaceful, benevolence.

XLIII.

A NOBLE modeſt perſon, of a melancholy phlegmatic temperament, who, likewiſe, has very much of that which diſtinguiſhes a citizen of Zurich from all nations, as it does, alſo, from the other inhabitants of Switzerland. That preciſion, tranquillity, fidelity, coldneſs, civility, firmneſs, aſſiduity, and rectitude which are the principal characteriſtics of the people, are remarkably conſpicuous in this profile.

XLIV.

WE ſhall conclude theſe examples with the profile of a perſon whoſe father was a native of Zurich, and whoſe mother was French. In my opinion, the characteriſtics of the French nation are wholly prevalent. The engraving is, indeed, very imperfect, and contains little or nothing of the acute underſtanding and delicacy of its extremely well educated original, yet muſt it be confeſſed that the citizen of Zurich is almoſt loſt in this evidently French formation.

Such original countenances are not the product of this country. Such a forehead, requiring ſuch eyebrows, ſuch eyebrows, requiring ſuch a noſe, and ſuch a noſe, to which a like chin muſt be annexed, are not formed in our climate, unleſs by foreign aid.

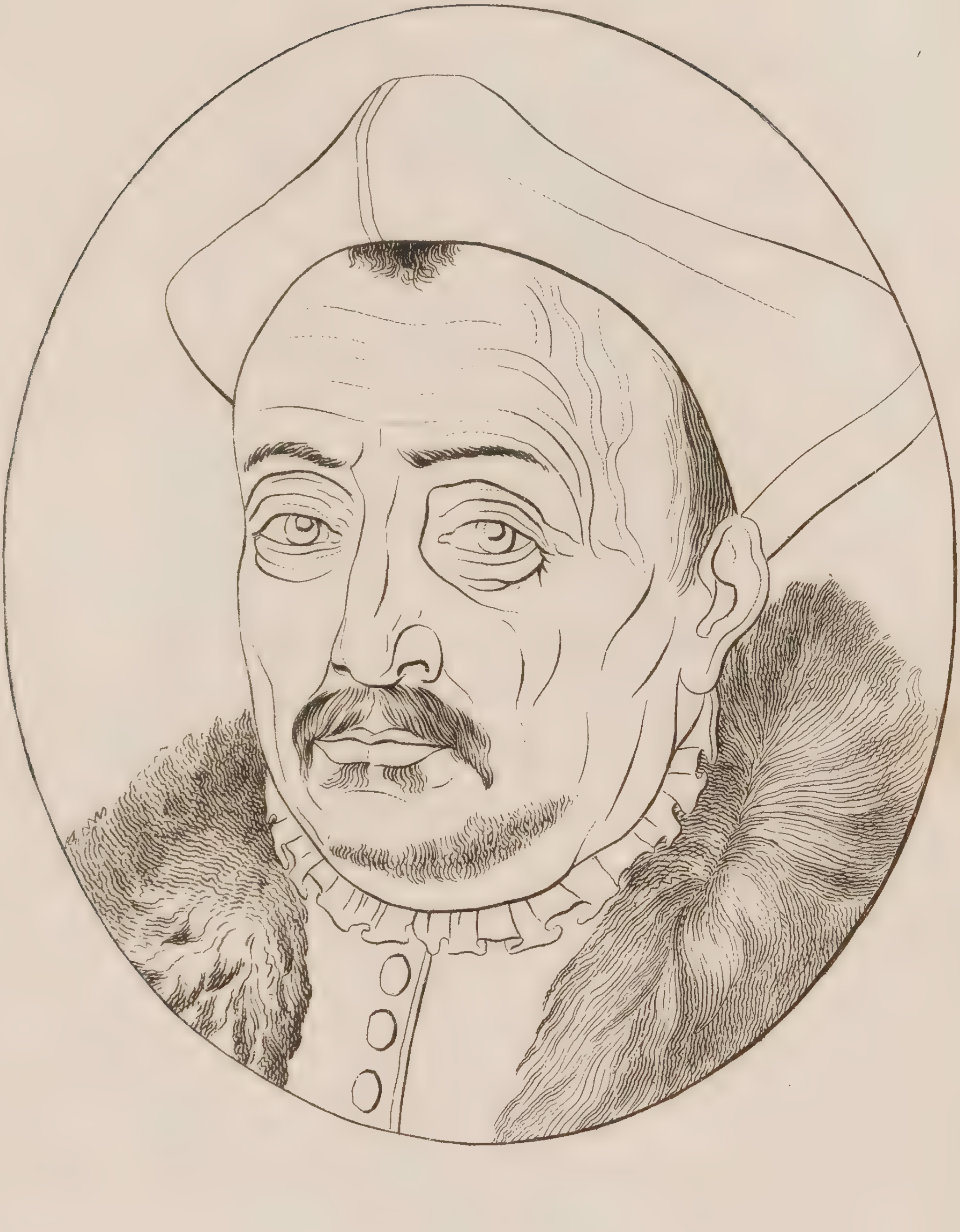
XLV.

A RUDE ſkeleton of a Frenchman of diſcretion, who might be miſtaken for an Engliſhman, did we not accurately attend to the outline of the forehead, which is ſuch as could ſcarcely be found in an Engliſhman. The wrinkles and their linear direction ſeem almoſt peculiar to the French. The eyes abound in mature diſcretion, and calm reſearch of wiſdom.

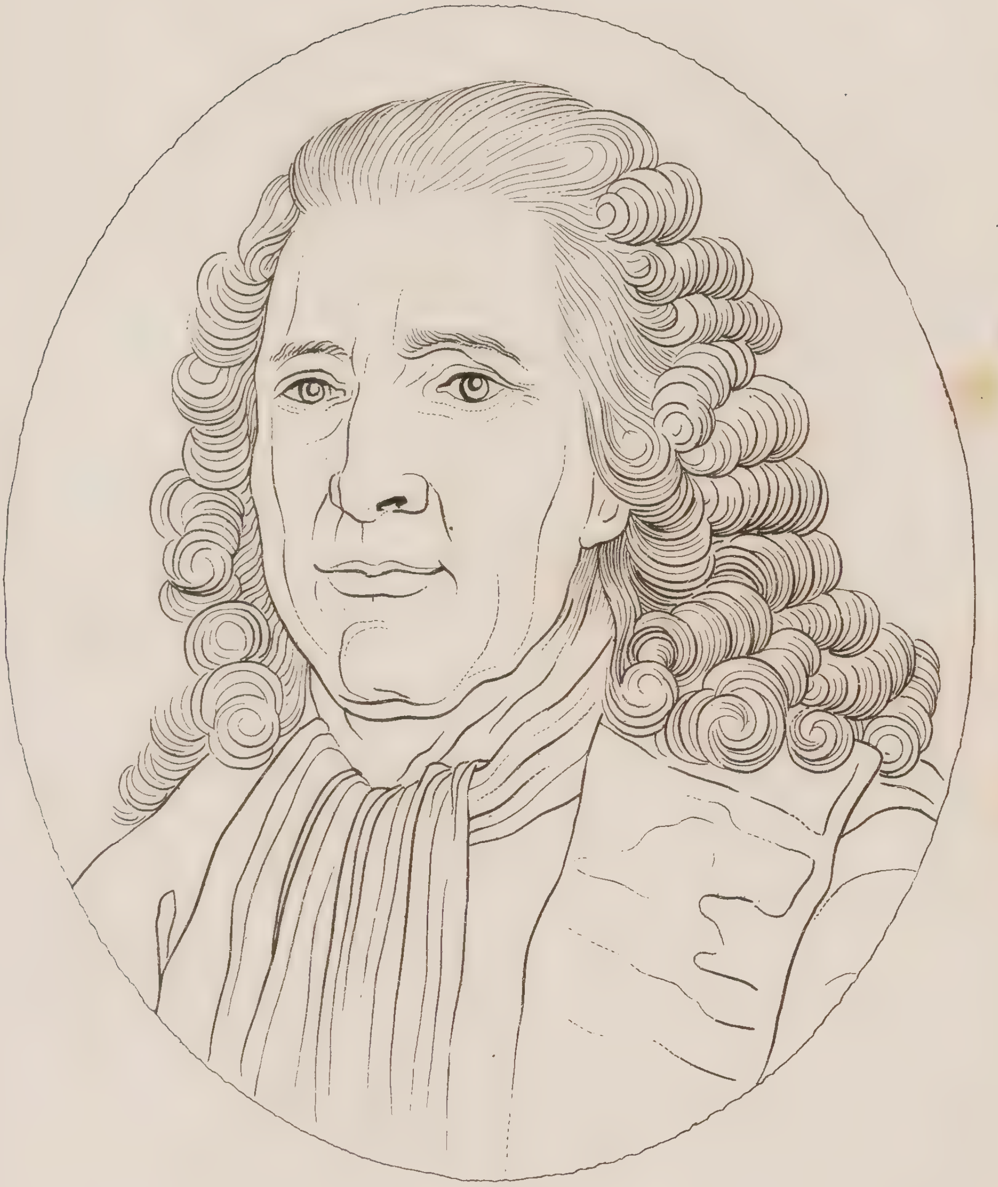
XLVI.

THE delicate conſtruction of the forehead, the aſpect of the man of the world, the beauty of the noſe, in particular, the ſomewhat raſh, ſatirical, mouth, the pleaſure loving chin, all ſhew the Frenchman of a ſuperior claſs.—The excellent companion, the fanciful wit, the ſupple courtier, are every where apparent.

XLV.

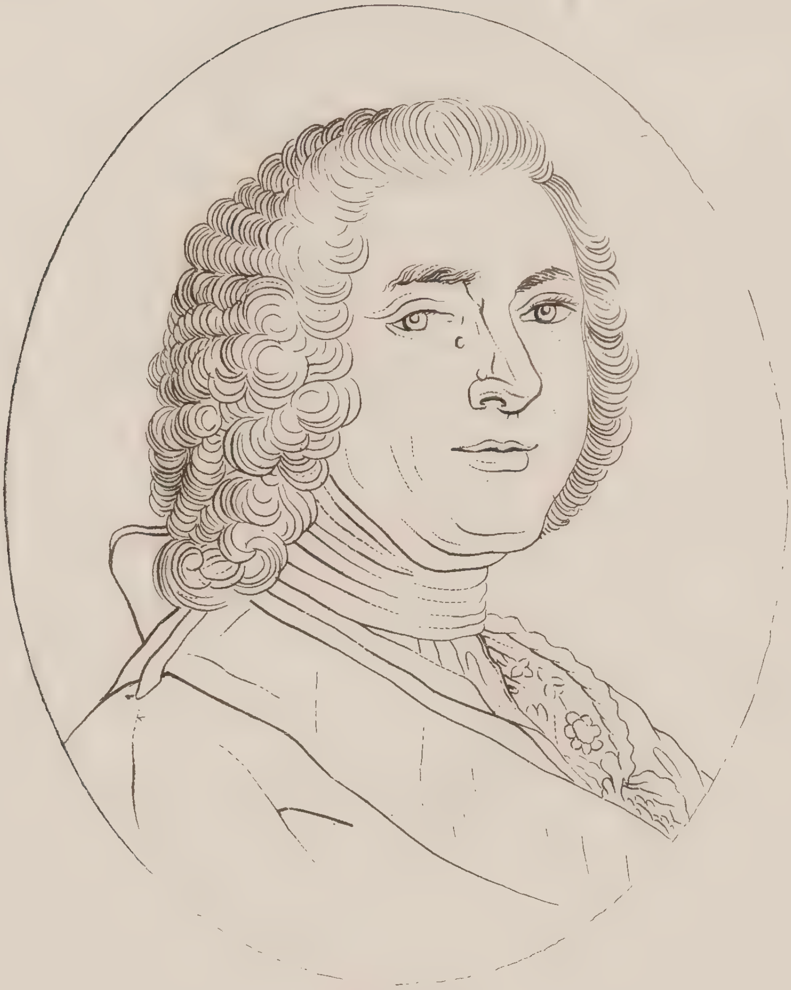


XLVI.



Voisin.?

XLVII.



D'Argenson.

XLVIII.

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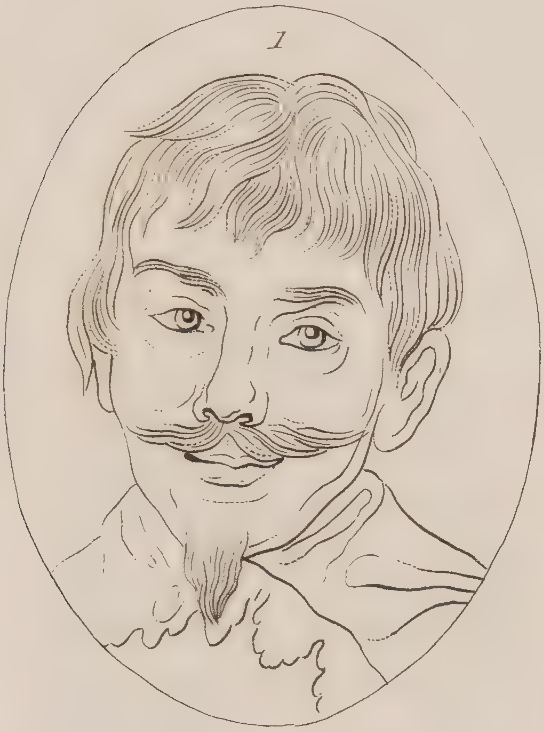

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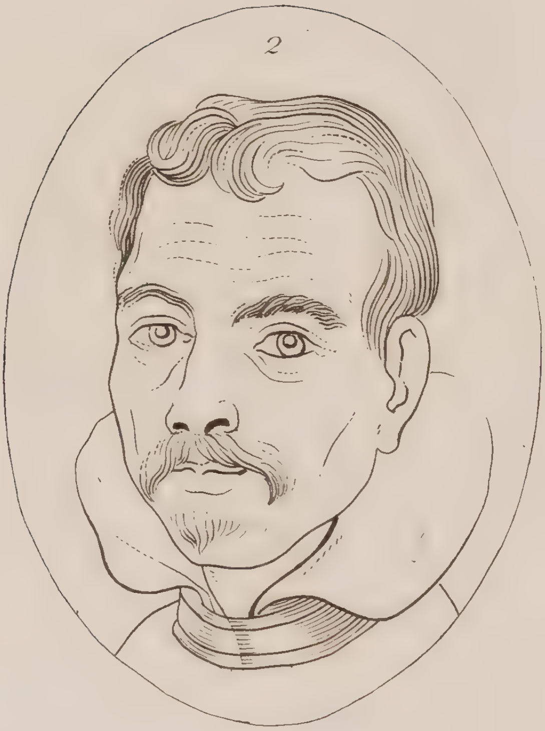

XLVII.

ANOTHER very different and more firm and thoughtful Frenchman. The upper part of the countenance to the end of the noſe ſeems almoſt Engliſh; the under has the national ſanguine of the French. The eyebrows in an Engliſhman would certainly be more firm, compreſſed, and ſhaded; in other reſpects I love and eſteem ſuch countenances much.

XLVIII.

1. WILLIAM Hondius, a Dutch engraver, after Vandyck. We may here compare the Dutchman and the Spaniard; humility and pride; mild, languid, ſlow, induſtry, with enterpriſing, daring, conſcious, heroiſm. This forehead is more rounded, not indeed common, nor ignoble[*]. The eyebrows more curved, the eyes more languid and ſinking, the whole countenance more oval, ductile, and maidenly.

2. Louis de Varges, a painter, born at Seville, full of Spaniſh expreſſion: the forehead broad and high, the eyebrows maſculine, the eyes open, not ſleepy, the noſe broad, or rather with a broad back; gravity, courage, arrogance, or rather reſolution in the mouth. Neither head

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[*] The original adds—*Bey nahe Karteſiſche.*—We are uncertain whether, by this, card-like, carteſian, or indeed what is meant. T.

contains any thing more than the mere outline of the manly, firm, and ſtrong. The wry mouth in the upper, and the miſdrawn noſe in the lower, are pitiable.

XLIX.

TWO profiles, German and Engliſh.—Which is which?—Heſitation is unneceſſary. How fine, how deſirable, is the lower head! The upper, if not ſtupid, is, at leaſt, common; if not rude, clumſy: a caricature I grant, yet, however, there is ſomething ſharp and fine in the eye and mouth, which a connoiſſeur will diſcover, but very different from the fineneſs and delicacy of the other. How much nobility is tranſparent, in this thinking profile, through the miſt of gloom by which it is overſhadowed! Draw the line from the tip of the noſe to the end of the chin, and the line, already remarked, of acute diſcretion will be apparent.

L.

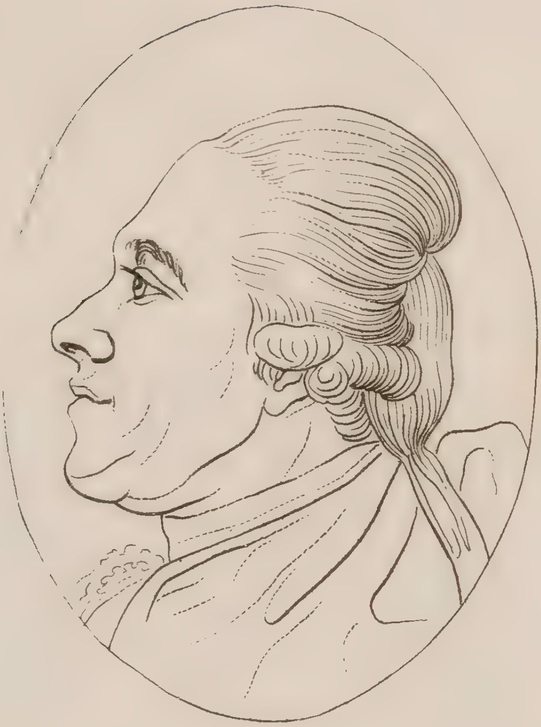
A GERMAN countenance, indubitably; concentered to one viſible, limited, purpoſe; full of phlegmatic patience, fidelity, and calm obſervation; formed to learn, imitate and finiſh: civil, ready to ſerve, moſt capable of works of art, without great ſenſibility, or creative genius.

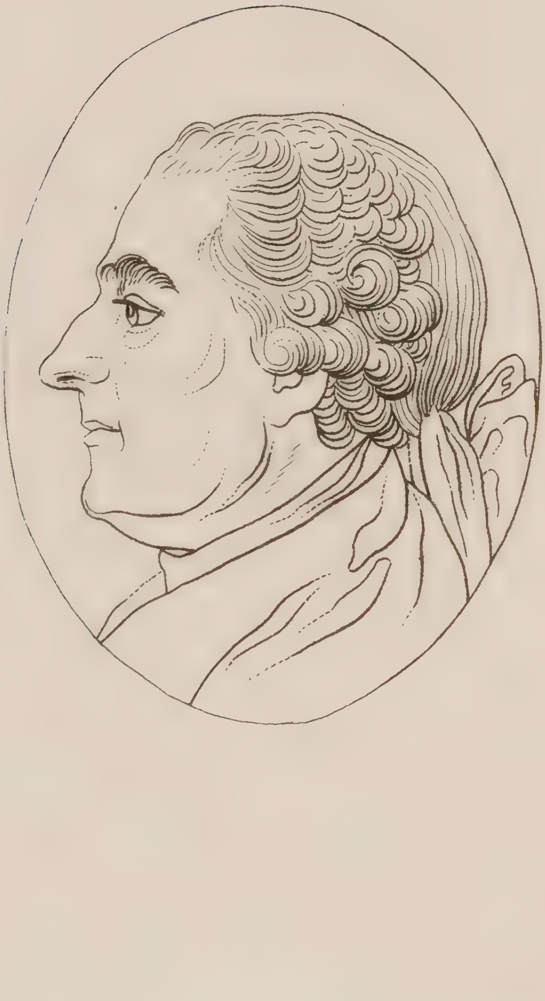
LI.

AN equally indubitable Italian countenance, apparent

Vol:III. p:260.

XLIX.





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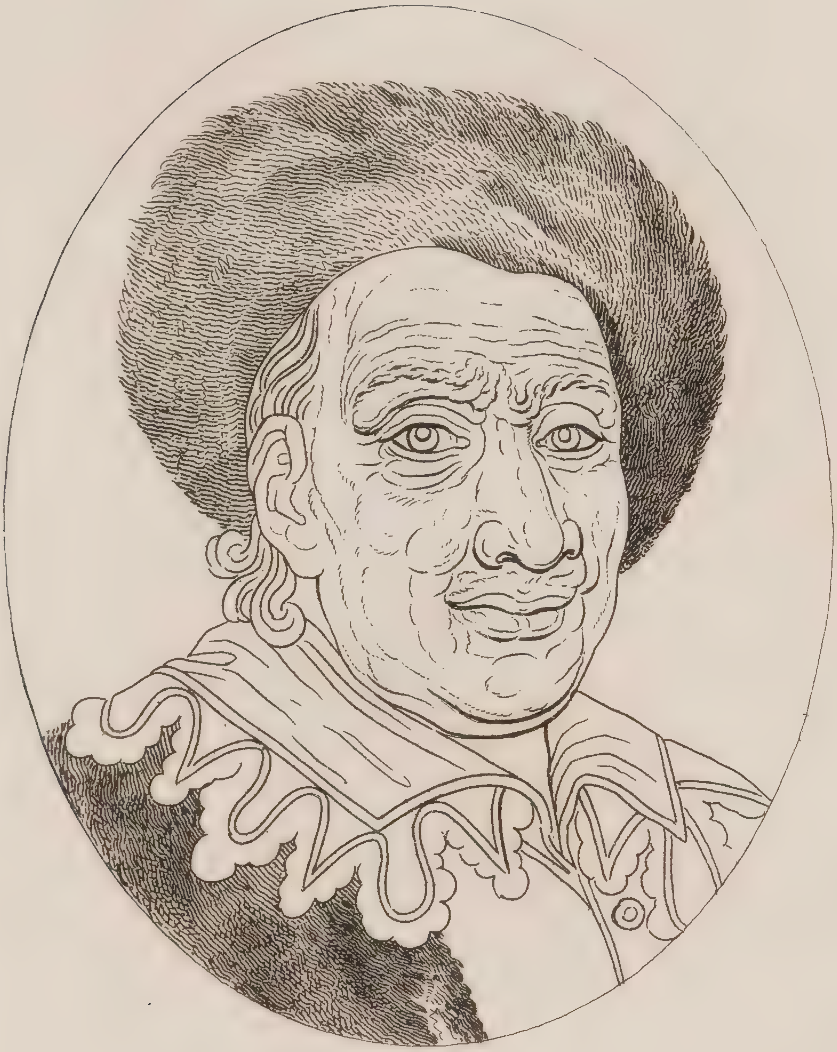
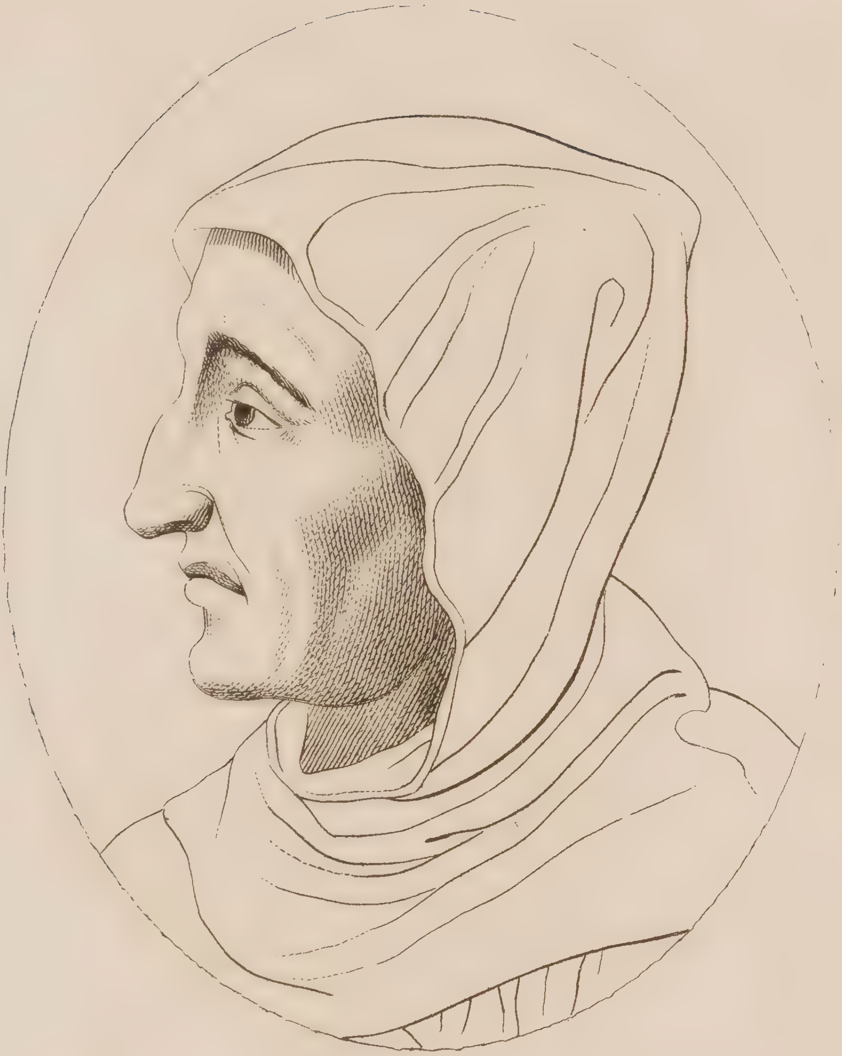


LI.



Savonarola.

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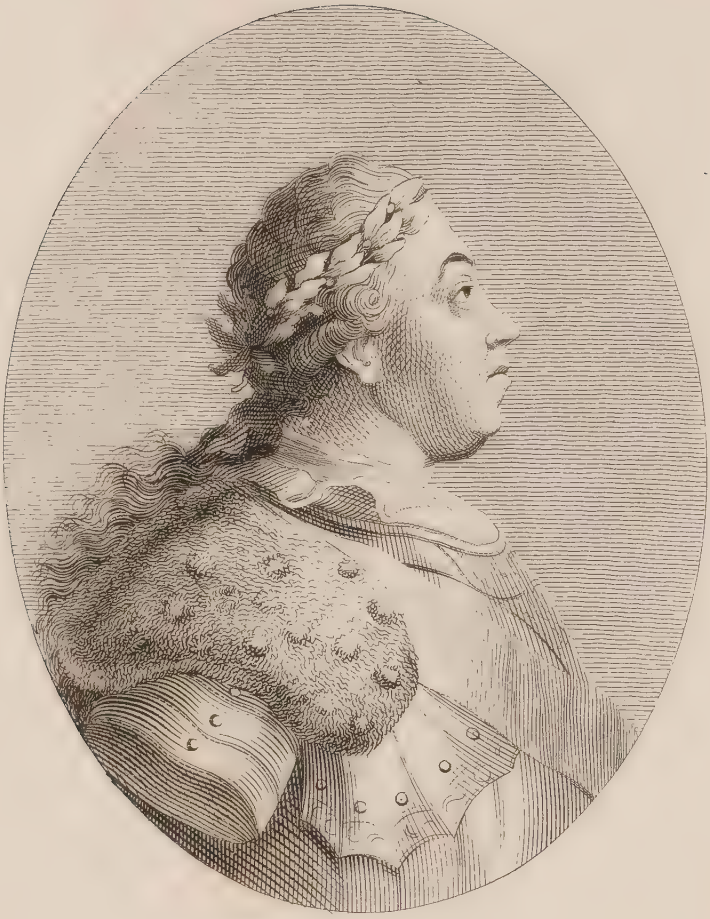
LII.



LIII.

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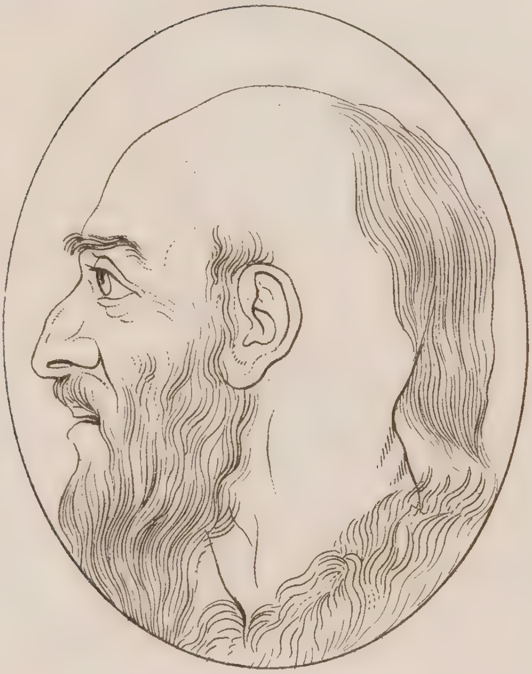

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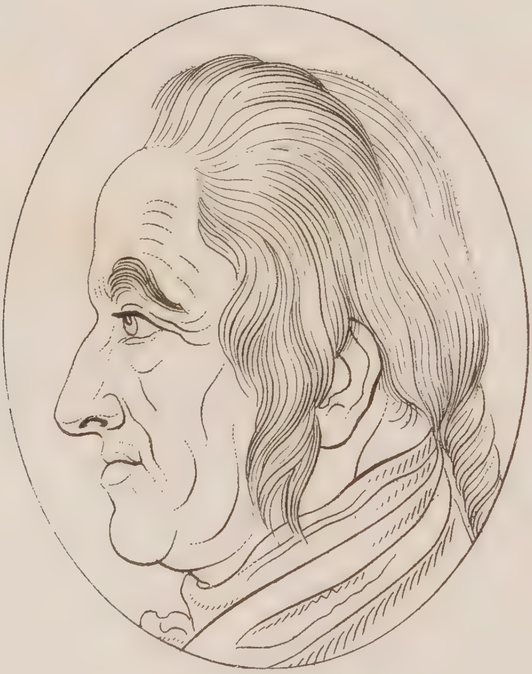

apparent in the forehead, eyes, noſe, mouth, and chin: candid, pious, eloquent, and intuitive; not enquiring comprehenſion, ſublime free thinking, nor the creative power of ſyſtem-building, but an inexhauſtible expanſion of heart, humility, and ſerious exhortation, appear to me viſible in this face.

LII.

THIS head is viſibly Ruſſian; at leaſt there will be no heſitation in anſwering the queſtion —Is it Engliſh, French, Italian, or Ruſſian? The retreating of the upper parts, the high eyebrows, ſhallow eyes, ſhort, ſomewhat turned up, noſe, and the large under part of the countenance, ſhew the Ruſſian. Worthy, faithful, good, brave; one to whom all wiſh well.

LIII.

1.

MANIFESTLY a Turk, by the arching and poſition of the forehead, the hind part of the head, the eyebrows, and, particularly, the noſe. The aſpect is that of obſervation with a degree of curioſity. The open mouth denotes remarking, with ſome reflection.

2.

The profile of a brave Ruſſian ſoldier, of Niſen Novogorod, who, it is viſible, has been formed in the Pruſſian ſervice. He has little of national character, unleſs we include the fleſhy, the rude, and the heavy. There is nothing ſtupid, but, rather, ſomething of reflection, activity, rectitude and firmneſs, in his countenance. The eyebrows of both theſe heads are peculiar and characteriſtic.

LIV.

THAT theſe are neither French, Italian, German, nor Engliſh countenances will eaſily be ſeen; but not ſo eaſily that they are northern characters, employed in hunting and ſoothſaying, under the wide ruling Ruſſian ſceptre. The ſleepy eye, the ſhort thick noſe, and the rather large mouth, eſpecially the very remarkable under lip, and the inclination to breadth, in the full face, are manifeſtly the chief marks of their national character. Indolence and limited ſenſuality are apparent throughout.

LV.

WHAT Mr. Fuſeli has ſaid (page 111) concerning the attitude of the body, the turn of the head, and the poſition of nations, in a ſtate of inaction, is as true as that each nation has a certain predominant temperament, and a certain general conformation, the extreme boundaries of which cannot be paſſed. Seldom will the Frenchman, Engliſhman, Swiſs, or Turk, comport

LIV. *Vol. III. p. 262.*

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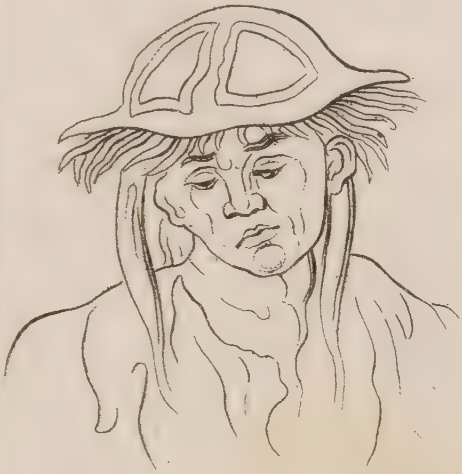

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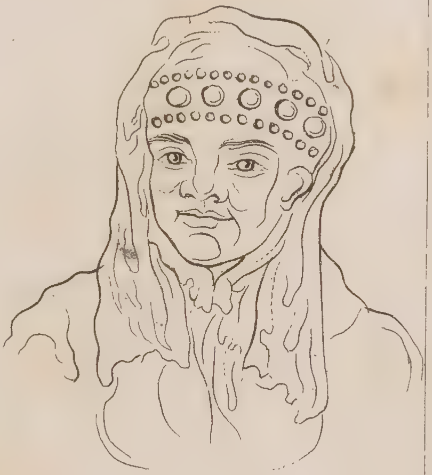

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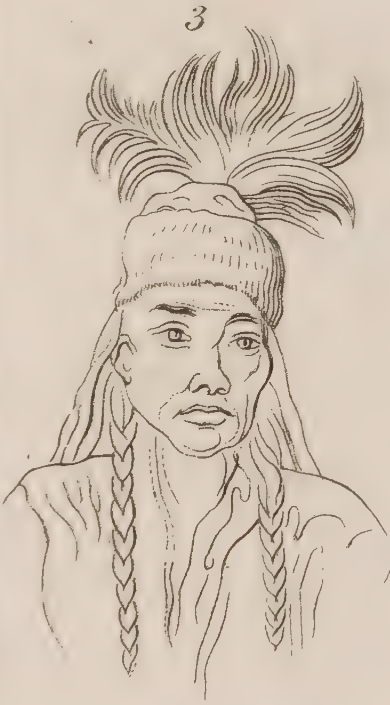

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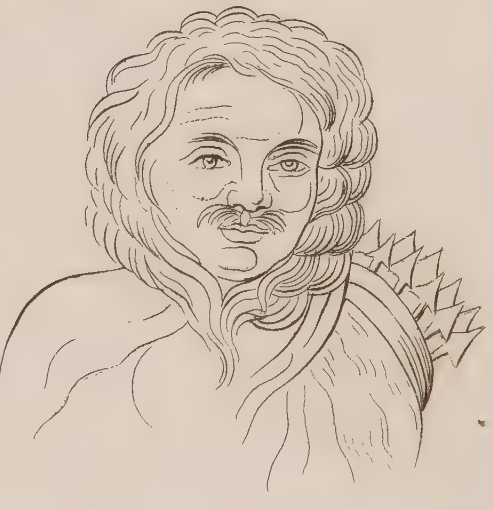

LV.

LVI.

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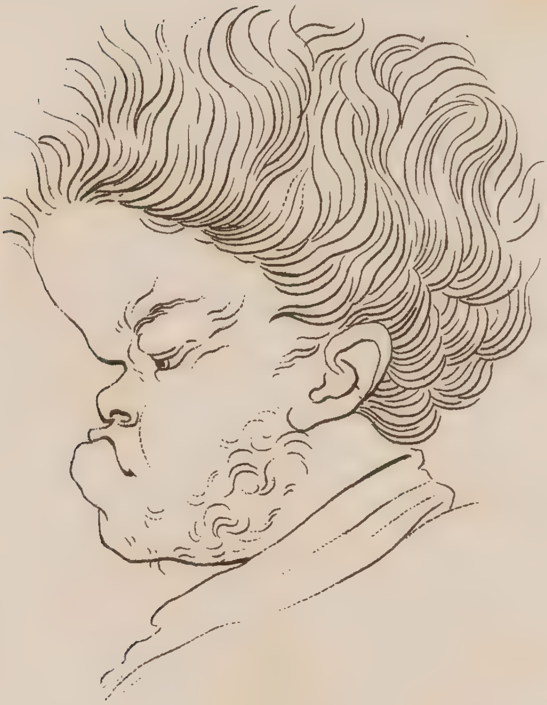

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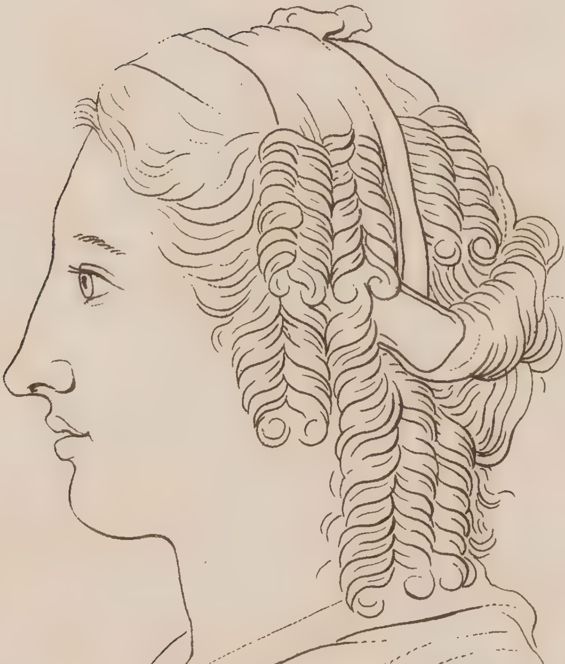


port himſelf with the firm negligence, the careleſſneſs, and ready obedience viſible in this Sclavonian.

LVI.

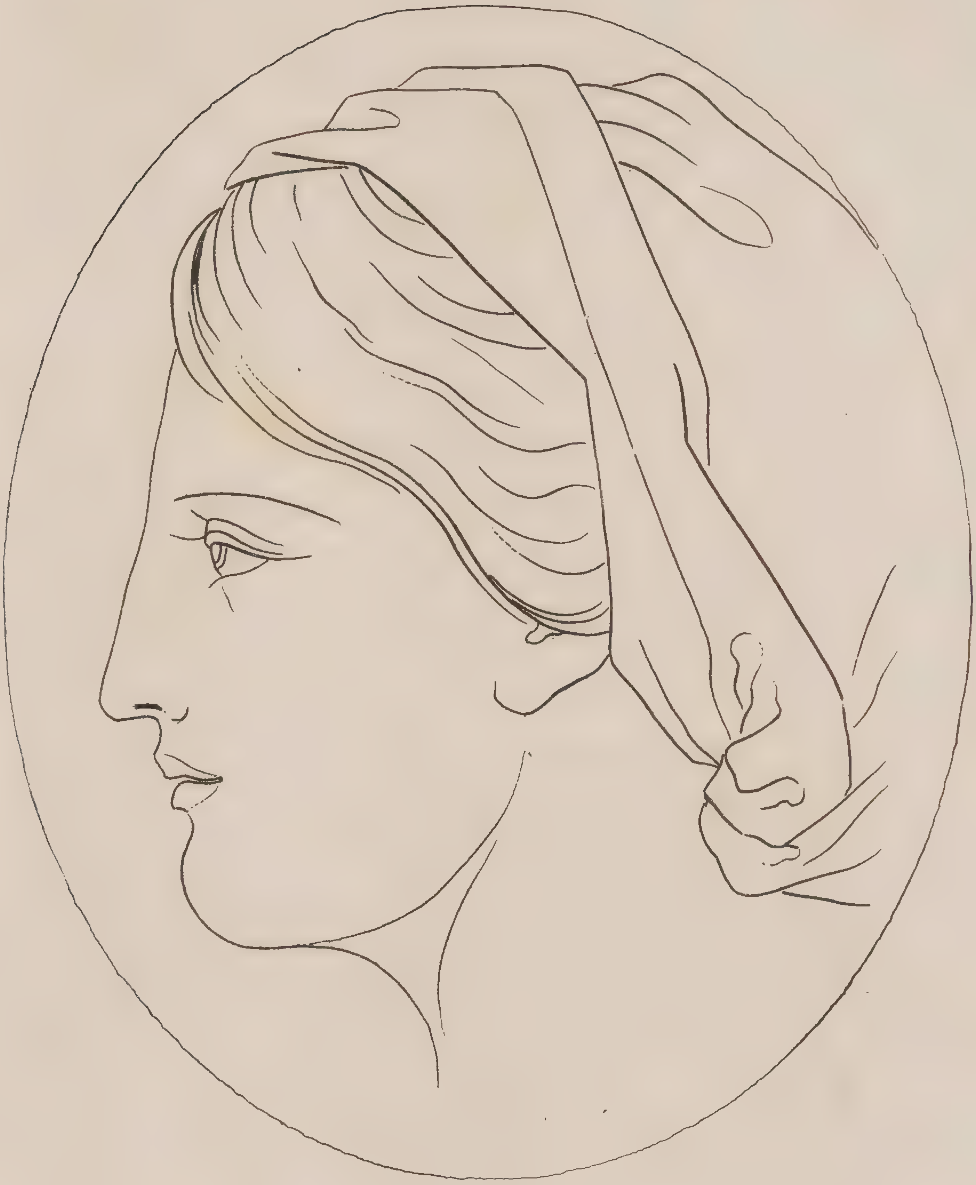
THE GEORGIAN AND BASHKIR.

TWO heads the extreme difference of which muſt ſtrike the moſt ſtupid eye. The phyſiognomiſt may conſider them very variouſly, either as they relate to humanity, national character, beauty, or deformity.

How great ſoever may be the diſtance between human forms, between men and men, this Baſhkir certainly ſtands on the loweſt ſtep; therefore, from his ſcull and the outlines of his countenance, we may abſtract the lines and angles of the loweſt, of the meaneſt, gradation of humanity. Let us therefore determinately enquire what it is that has ſo much ſunken this countenance, and rendered it ſo abhorrent. It is (1) the unnaturally projecting, not human, and, indeed, impoſſible, inclination of the forehead downward; its unevenneſs; its incapability of raiſing itſelf like another forehead, or of looking up to heaven: (2) the ſmall brutal eye, to which, properly ſpeaking, there is no eyelid: (3) the ſavage, large, briſtly, eyebrow; (4) the ſharp cavity under the forehead; the extreme diſproportion of the ſmall blunt noſe; (5) the ſmall upper lip; (6) the monſtrous out-pouting under lip; and (7) the ſmall chin. Theſe traits, individually, deciſively, ſpeak ſtupidity, and impoſſibility of improvement. The countenance here depicted appears equally incapable of love, hatred, and all metaphyſical abſtraction. It may be enraged for a moment, but cannot hate; for hatred implies a voluntary recollection of the imperfections of our enemy: and the love of which this countenance is capable is probably nothing more than the abſence of anger.

The Georgian proves the truth of the obſervation that the ancient artiſts did not endeavour to ſurpaſs but to equal nature. Generally conſidered, this form has much of the antique ideal; of its ſimplicity, ſoftneſs, outline, and harmony. But having ſaid this we muſt add the countenance is void of mind and of love. Its form may be capable of love, but as here drawn has none. Animated true beauty has its ſource in love; nor can it be too often, too forcibly repeated, that each active moral power, each glowing property of mildly ruling benevolence, excites and prompts phyſical beauty, in the worſt form, if it be capable of love; for where that capability is there is a capability of beauty.

LVII



This Georgian has but the appearance not the eſſence of beauty. Harmleſs innocence is here, but the forehead and the deſcent to the noſe are as contradictory as poſſible. The reſt of the outline, from the end of the noſe to the chin, contains only indefinite ſhades of the beauteous form, therefore neither great nor exciting love. There is a greatneſs in the eye, but not that of the youthful virgin. I may venture to ſay that there is the diſcord of harmony in the Baſhkir, and the harmony of diſcord in the Georgian; or, rather, indeed, the countenance of the Georgian is not ſo much a whole as that of the Baſhkir. Viewing them both together, having conceived diſguſt and abhorrence at the one, we ſeek repoſe in the other, in which there is much real beauty, and the defects of which we endeavour to conceal from ourſelves, recollecting the comparative pleaſure it gives.

As we have mentioned antiques, we will conclude the ſubject of national character with two female profiles, which muſt have been peculiar to the Greeks.

LVII.

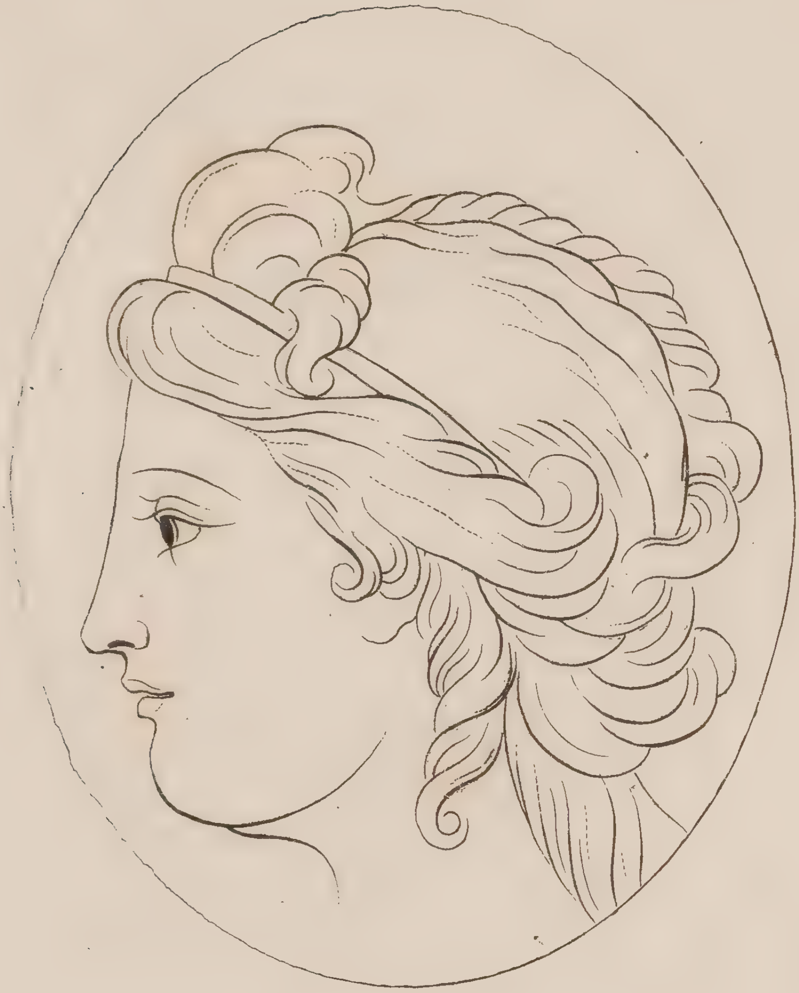
WE have here what is called a Grecian profile;

file; the famous deſcent of the forehead to the noſe in one continued right line. But can any perſon, having a ſenſe of truth and nature, ſuppoſe this natural and true? I will never more pronounce ſuch words if any ſuch living profile can be found; or, were it poſſible to find ſuch, if the perſon who poſſeſſed it were not moſt blockiſhly ſtupid. This countenance is, in fact, merely imaginary, and only betokening the vapid and unimpaſſioned countenance of a maiden. The eye is as perfect marble as the eyebrow, and the whole profile. The cavity between the under lip and the chin, with the arching of the chin itſelf, notwithſtanding apparent beauty, are either ſtone or, at leaſt, extremely inanimate.

LVIII.

DEPRAVED is that taſte which can call this graceful, and therefore it muſt be far from majeſtic. I ſhould neither wiſh a wife, mother, ſiſter, friend, relation, or goddeſs, to poſſeſs a countenance ſo cold, inſipid, affected, ſtony, unimpaſſioned, or ſo perfectly a ſtatue. The former may probably deceive by an appearance of modeſty, but he alone who may be deceived by the moſt vapid and exceſſive affectation can be impoſed upon by the preſent.—See what has been before obſerved on this ſubject, page 34.

LVIII.



LIX

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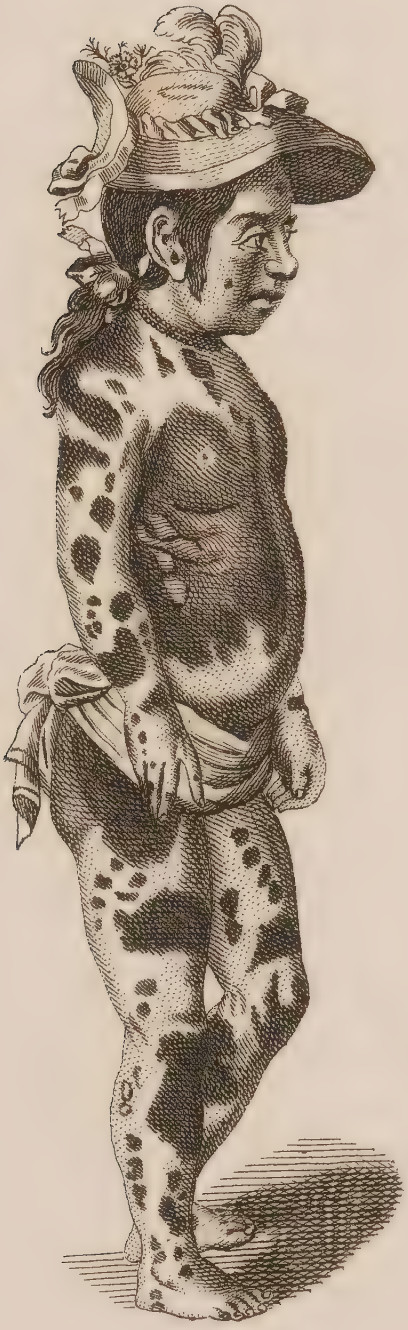

LX

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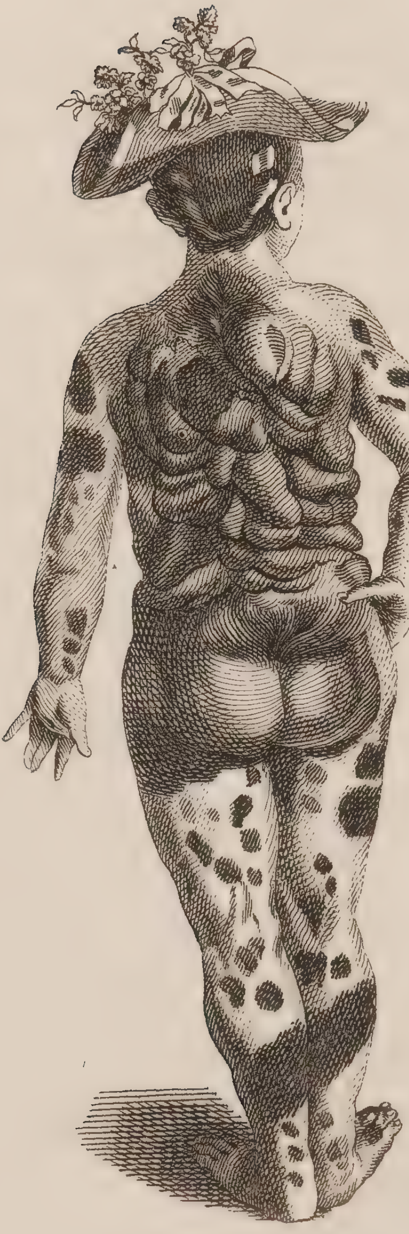


ADDITIONS TO THE FRAGMENTS VI. VII. VIII. IX. X.

A.

MOTHER-MARKS, PAGE 131 AND 156, &c.

LIX. LX.

A GIRL between ſix and ſeven years of age who was taken from town to town as a ſhow, and who was ſpotted with hair like a deer, and particularly remarkable for the ſpungy excreſcences on her back, which were alſo thinly overgrown with deer-coloured hair. Her mother, during pregnancy, had quarrelled with a neighbour concerning a ſtag. The engraving is an exact repreſentation of the girl.—But I am here on the brink of a precipice, and dare not riſk another ſtep.

Certain it is that the excreſcences were there, though I acknowledge I could not diſcover any likeneſs in them to a ſtag. I know not whether we ought to credit the aſſertion of the father, that there was a reſemblance to the ſtag when flayed; I can only ſay that the colour and growth of the hair were like that of a ſtag. The hair, alſo, of the forehead, arms, and legs, differed from the hair of the head; and the former likewiſe had ſome reſemblance to the hair of a ſtag, which was a very extraordinary circumſtance.

ſtance. The influence of the imagination on this child appears to me to be unqueſtionable.

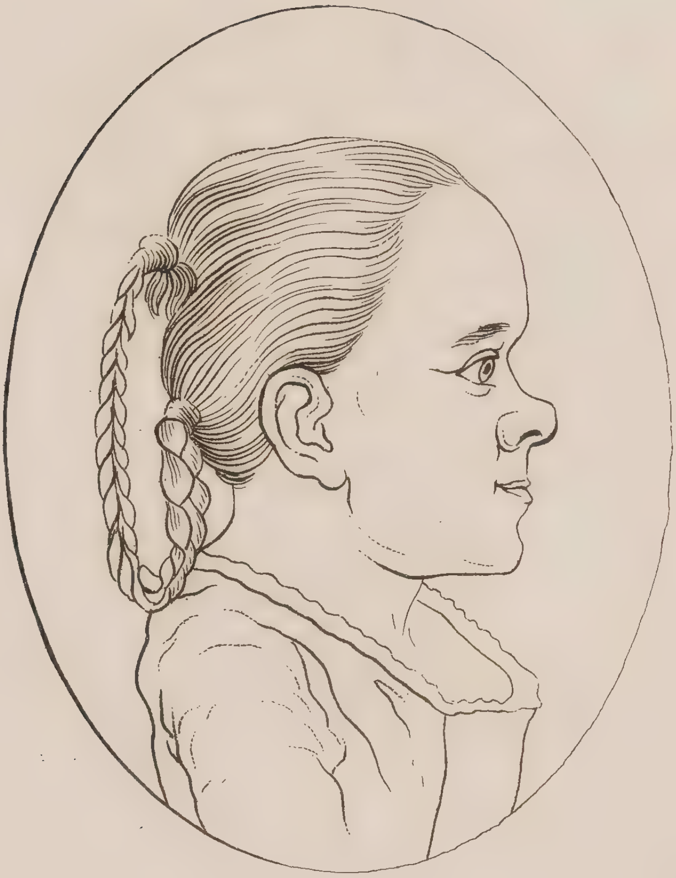
Let us reſt ſatisfied with the conviction that ſuch it was; and not too haſtily enquire how it was.

Many hundreds can atteſt to the truth of this phenomenon; therefore the poſſibility of the effects of the mother's imagination on the child cannot be controverted. I much doubt whether we may not hence diſcover a moſt fruitful ſource of beautiful and better countenances, and, conſequently, of character; and whether rules might not be given, as Mallebranche, if I do not miſtake, has propoſed, how the pregnant mother ought to conduct, to employ herſelf, in order to produce the beſt poſſible influence on the mind and heart of the embryo. Rules which may, in a certain degree, conduce to health and proportion, and probably, alſo, facilitate and prepare good moral formation.—Whether rules might or might not influence original formation, and prevent the inexplicable errors of conception, we have already given our thoughts.

It ought alſo to be obſerved that the child under conſideration was of extraordinary bodily ſtrength, and quick at remarking. Growth, fulneſs,

Vol. III. p. 269.

LXI.



N. Stoberin.

LXII. *Vol: III. p: 269.*

neſs, compreſſion, form, muſcles, ſhape, comportment, attitude, all denoted the future woman active and fruitful.

LXI.

A GIRL of ſixteen, little more than two feet high. Her countenance is evidently childhood enlarged. The ſtill viſibly projecting forehead ſpeaks the infantine countenance, as does the weakneſs of the cavity formed by the forehead and the noſe. Age is particularly viſible in the under part of the countenance, and maturity ſeems to have hurried from the upper part of the countenance to the under lip and the neck. A good phyſiognomonical eye will probably of itſelf diſcover this mixture of youth and age. The girl had a tolerable underſtanding, or rather a ſtrong memory, and volubility of ſpeech. Theſe are particularly viſible in the eyes and mouth. Grace and delicate feelings were neither in the character, nor are they in this picture, of the girl.

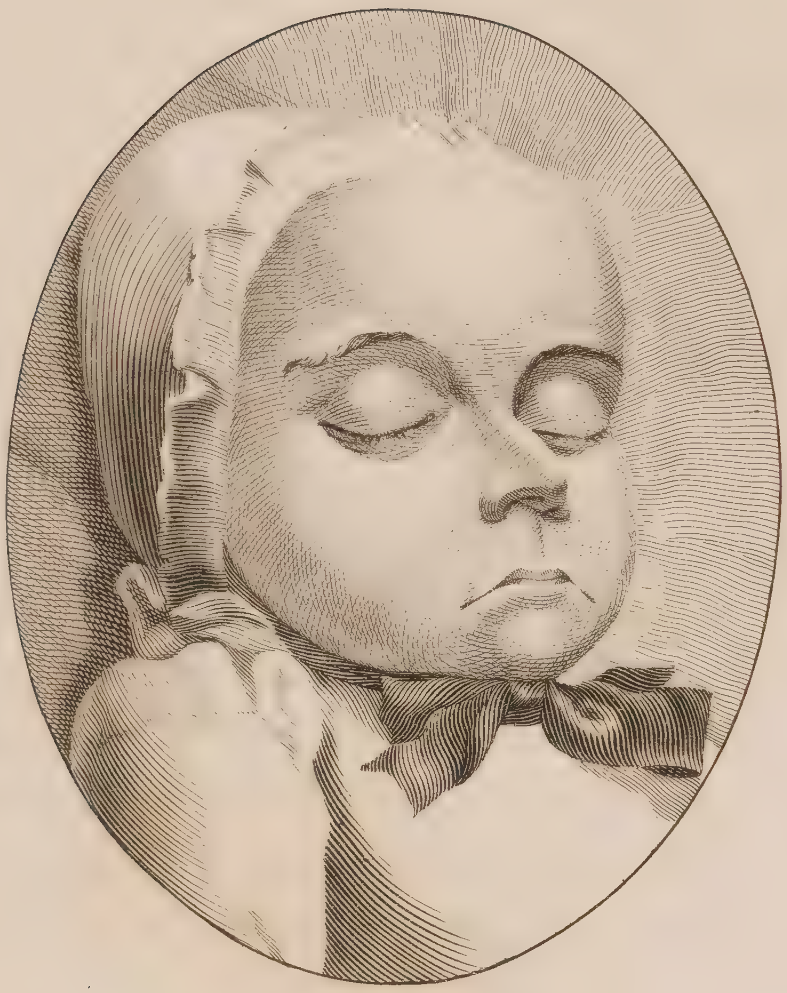
LXII.

EXTRAORDINARY abilities are not expected in either giants, dwarfs, or deformed perſons. This judgment appears to me to be deeply implanted in the boſoms of all men. If well proportioned, there are more exceptions in favour of the gigantic than the dwarfiſh and the deformed; though I acknowledge there are many not too exceſſively deformed perſons of great acuteneſs, cunning, and apt preciſion. When the head of the gigantic perſon is in proportion to the body, and the whole forms one great maſs, the enemies with which he has to contend are, generally, the love of eaſe, indolence, a propenſity to exceſs, and pleaſure; yet may he be very prudent and circumſpect, firm and enterpriſing, in great undertakings. But if the head, contrary to cuſtomary proportion, be remarkably ſmall, we may then, without injuſtice, ſay, *Homo longus raro ſapiens.* In dwarfs we uſually find extremely limited but lively faculties, confined but acute cunning, ſeldom true penetration and wiſdom.—Our giant here by no means looks ſo ſtupid as the figures gaping up at him; and the figure below him rather belongs to the weak, confined, and incapable, than to the properly and entirely ſtupid.

LXIII. Page 145.

EXTREMELY delicate—May be ſaid to be formed for religion, a contempt of the world, and to calm, attentive, domeſtic induſtry. Never intended for great actions, but to patient contemplation on God. On the countenances of the

LXIII. Vol. III. p. 270.



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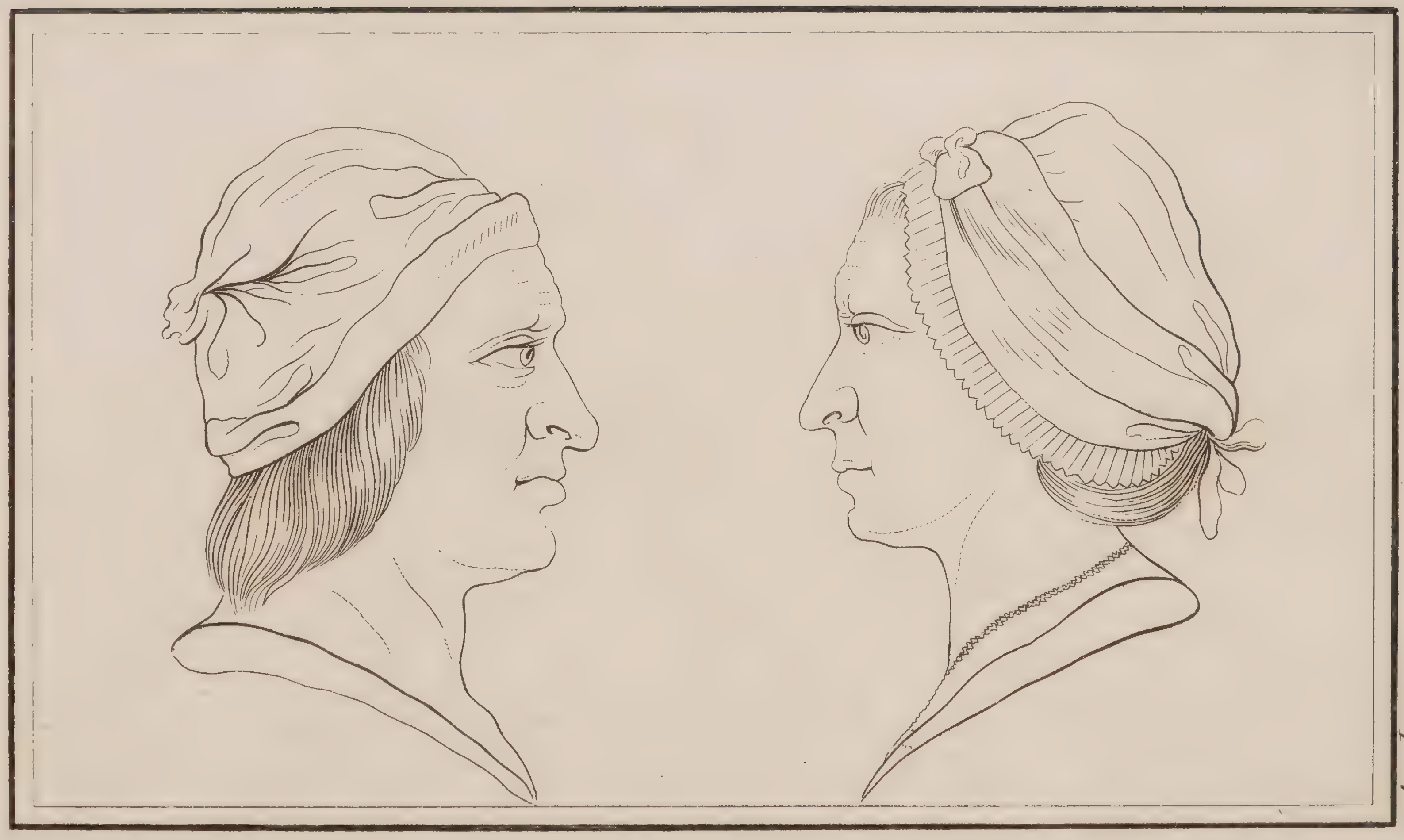
LXIV. *Vol. III. p. 271.*



the dying are the characteriſtic marks of knowledge.—Patient ſuffering and firmneſs may be remarked on theſe lips, ſuch as is ſeldom to be diſcovered in the living. They ſeem ſeriouſly to reflect on the pains that have been endured. The forehead abounds rather in cheerfulneſs, and the capacity of receiving ideas more lucid. The noſe (though ſomewhat ill drawn) is, as at the hour of birth, ſet back, or ſhrunken, and reſembles the noſe of the father.

LXIV.

PROFILES of a married couple, who by continual looking at reſembled each other. The hypochondria of the one was not only communicated to the other but alſo its appearance. As one fixed the eye, wrinkled the forehead, turned up the noſe, ſo did the other. The acrimony of the lips of the one paſſed to the lips of the other. There muſt indeed have been a previous reſemblance in formation and organization, otherwiſe we ſcarcely could imagine impreſſions might have been ſo eaſily communicated. The reſemblance is ſtriking, without including the forehead, but in that moſt. There is nothing extraordinary in the formation or mind of theſe perſons. The profile of the man, eſpecially in the noſe, is more intelligent than that of the woman.

ADDITIONS TO FRAGMENT XI.

FOREHEADS.

LXV.

SHADES of two men of abilities and wiſdom, who, notwithſtanding the difference of their outlines, were moſt ſincere friends; a proof that a ſimilarity of ſentiment may exiſt where there is no ſimilarity of countenance and character. The firſt has the moſt penetrating, fine, underſtanding; the ſecond moſt internal tranquillity and benevolence. To judge according to the foreheads, the firſt will lead, and the ſecond be led, but not miſled. The firſt is firm and reſolved, the ſecond docile and yielding. Haſte and anger may be the defects of the firſt, and too great, but in reality noble, compliance of the ſecond. Let us remark the aſtoniſhing differences of theſe foreheads and their contents. The congruity of the form of the forehead with that of the countenance, and of the noſe, affords much ſubject for reflection, on the proportion of the parts of the face. How many important eſtimates may be made on the angles and various views under which the animal countenance, particularly that of man, may be conſidered! Ye anatomical Blumenbachs*, ye mathematical Lichtenbergs*, to what concluſions and diſcoveries may you lead and be led!

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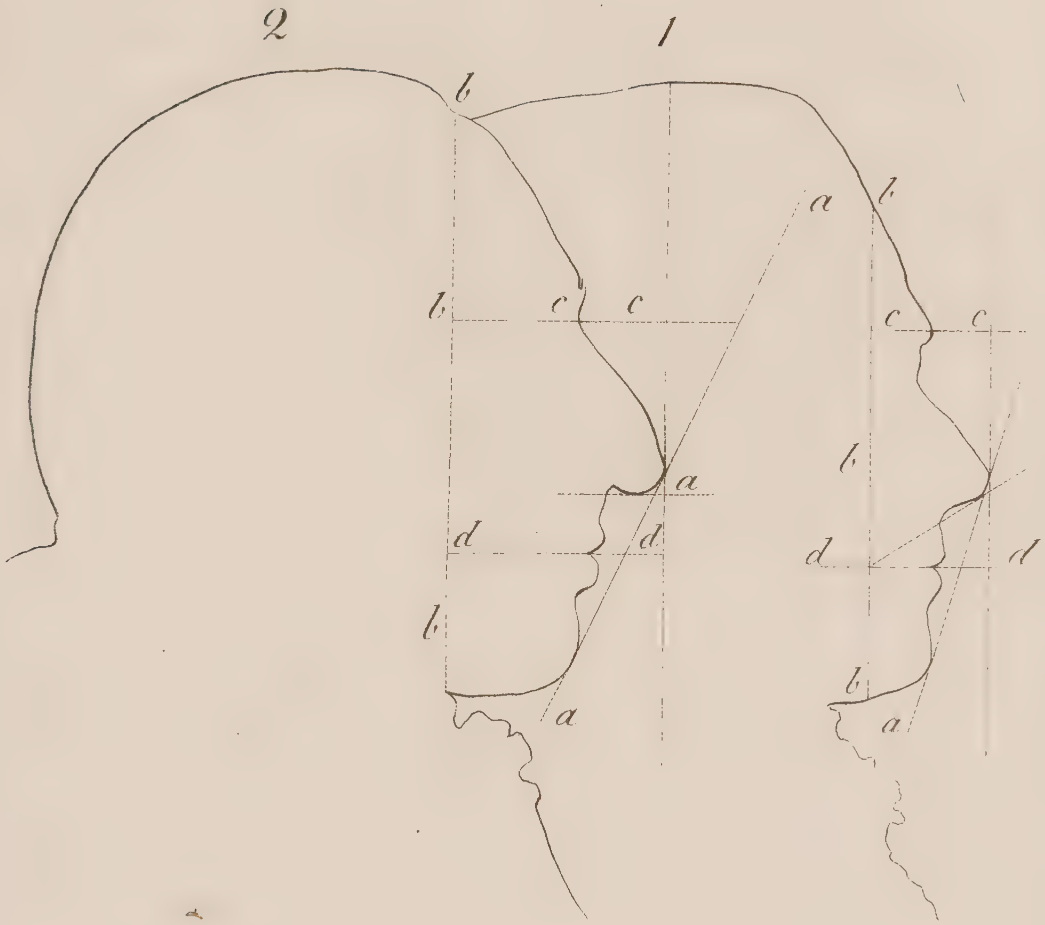
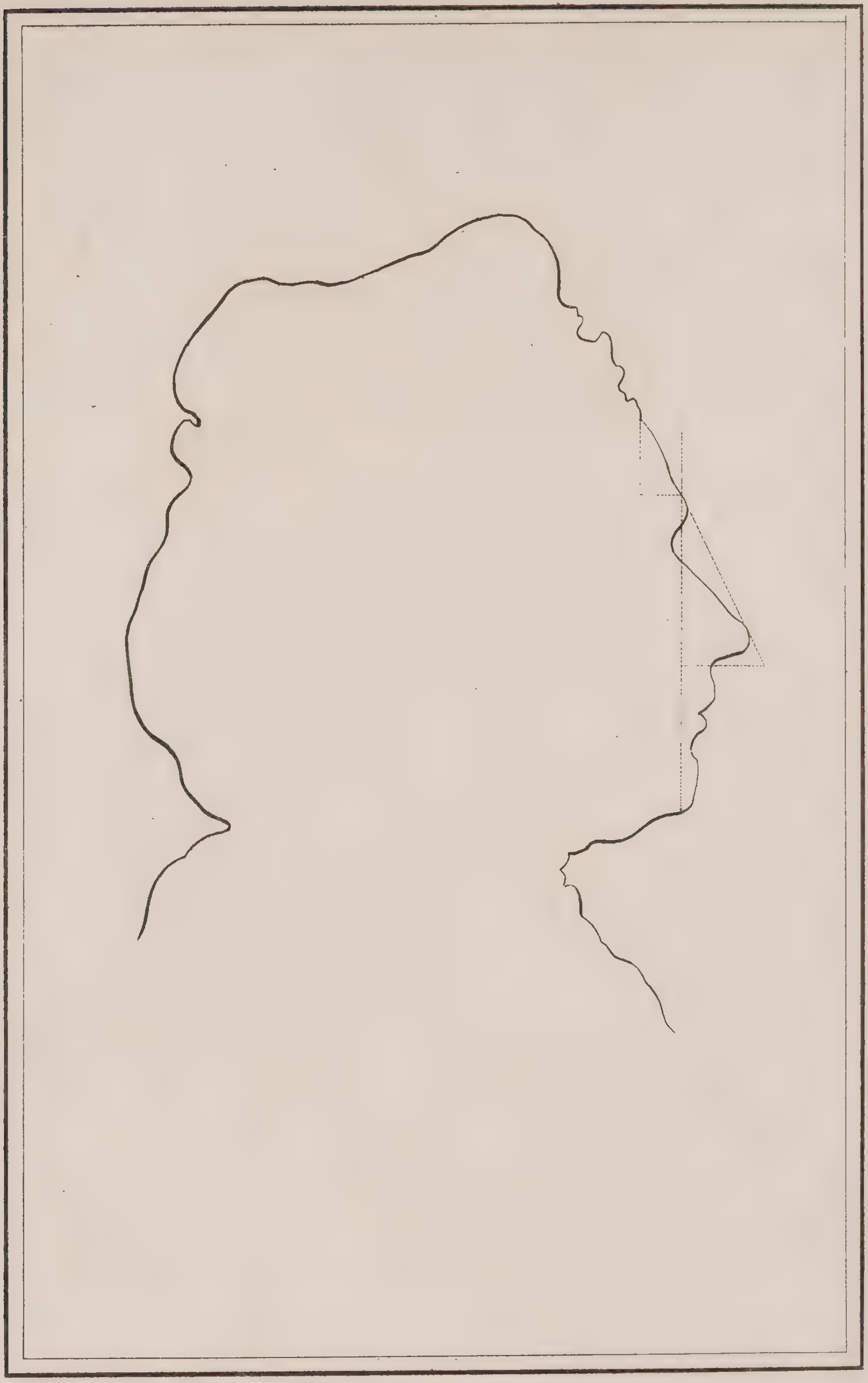
* Proper names, and probably of the perſons whoſe profiles are given. T.

Vol. III. p. 272.

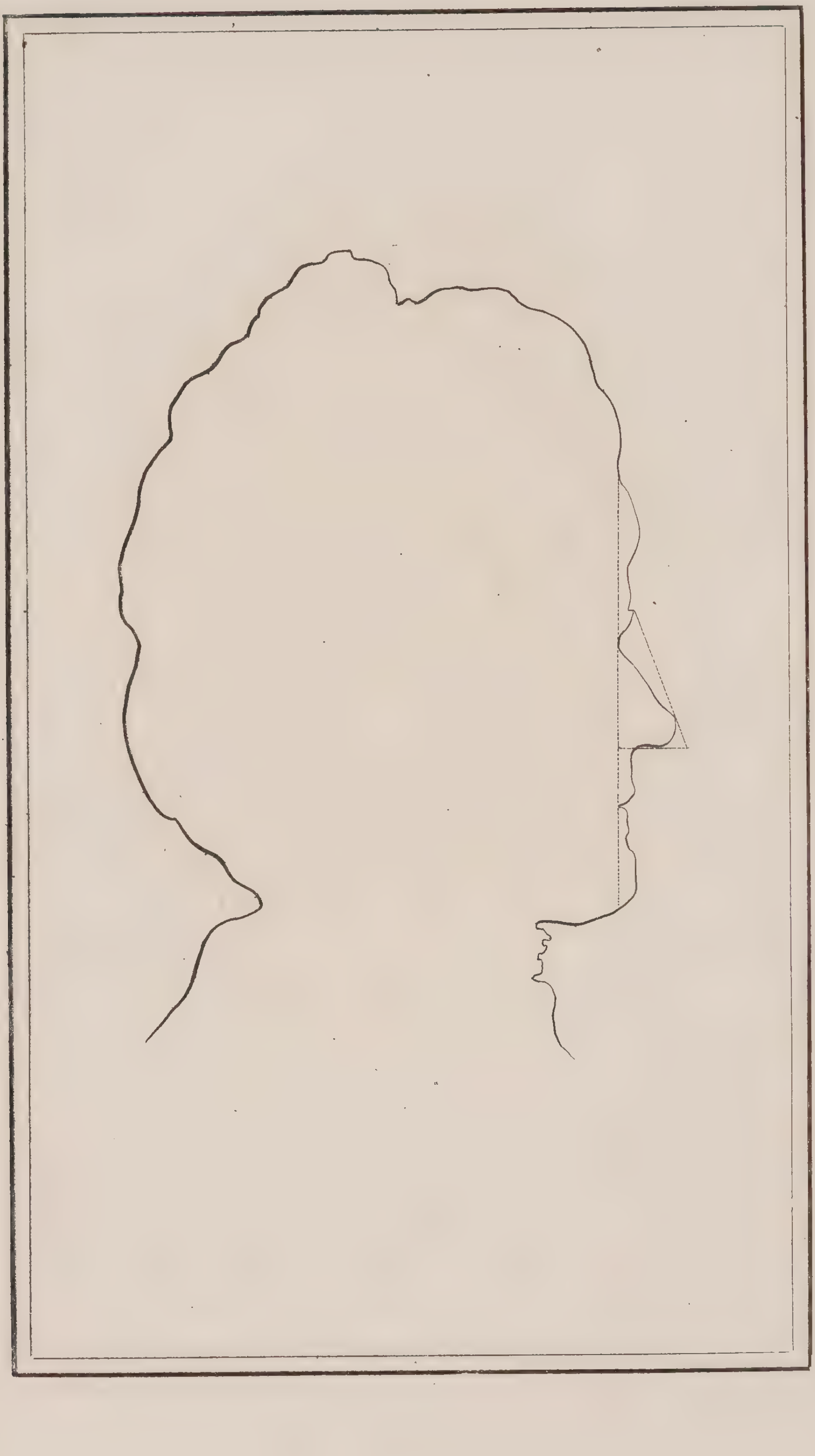
LXV.



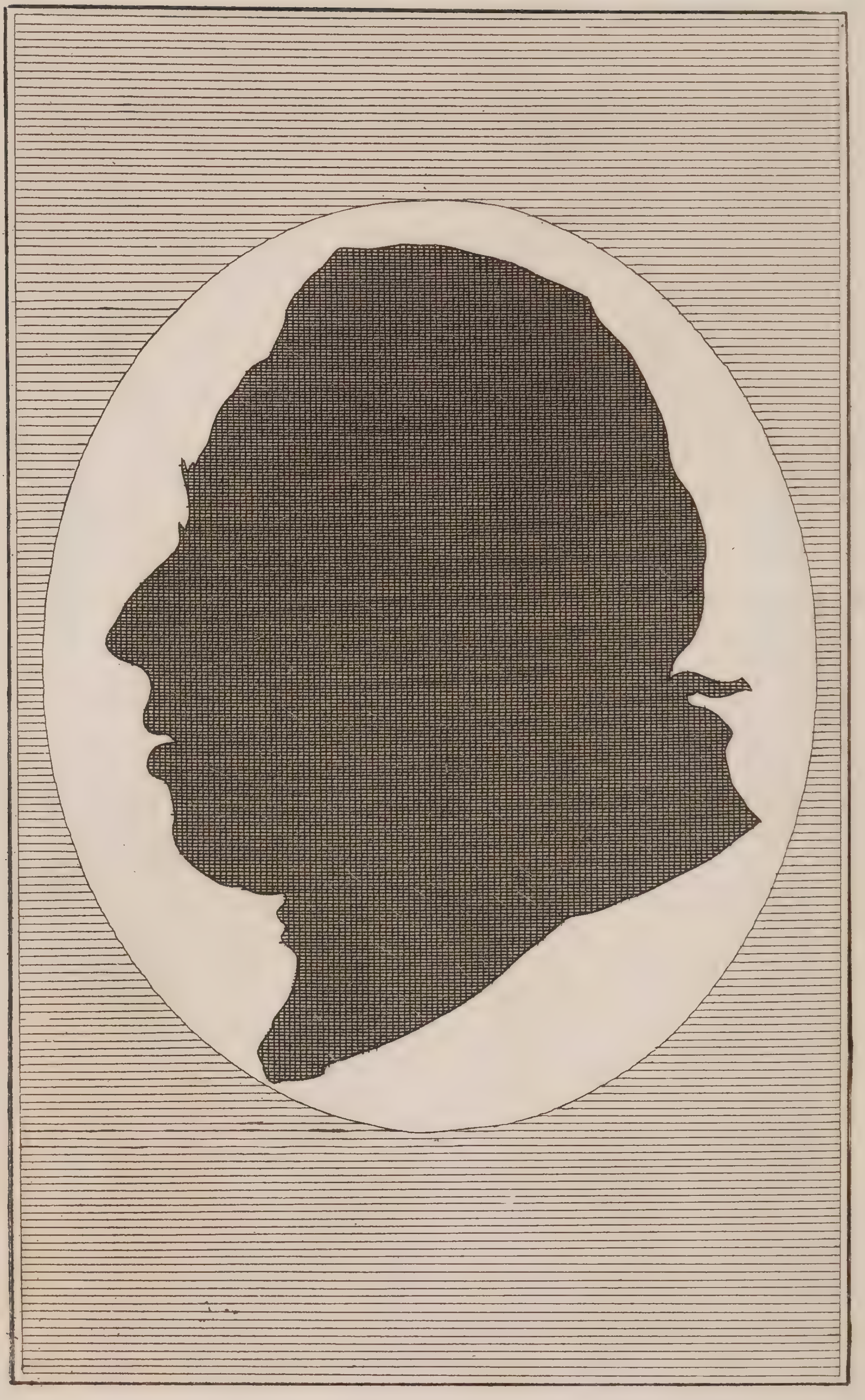
LXVI. *Vol. III. p. 273.*



LXVII.



LXVIII



LXVI. and LXVII.

TWO women who, it may be eaſily perceived, do not appertain to the vulgar: the one a woman of faſhion, the other of taſte in literature. Having ſaid this much I am convinced that every man, though of but ſmall phyſiognomonical obſervation, will *rightly* diſcover the characters of theſe ſhades, and more eſpecially when I add the one is firm, the other reſtleſs; the one views more in the whole, the other examines minutely; the one is quick of conception, the other conſiders and proves; the one has moſt worth, the other moſt penetration; the one is open and tractable, the other pertinacious and cloſe. Need I ſay more to diſtinguiſh their characters?

The forehead of LXVII. ſcarcely could appertain to a man, but rather that of LXVI. might. Each good phyſiognomiſt however may diſcover the female forehead from the male by the touch alone.

LXVIII.

SANGUINE-phlegmatic character, void of care, fanciful, witty, benevolent, tractable, lively, capable of improvement, poſſeſſed of talents, quick to undertake and to abandon, not eaſily completing any enterpriſe.—Such foreheads rapidly conceive and impart, but ſeldom with ſufficient accuracy, unleſs it be on ſubjects which they have long ſelected for the diſplay of their abilities.

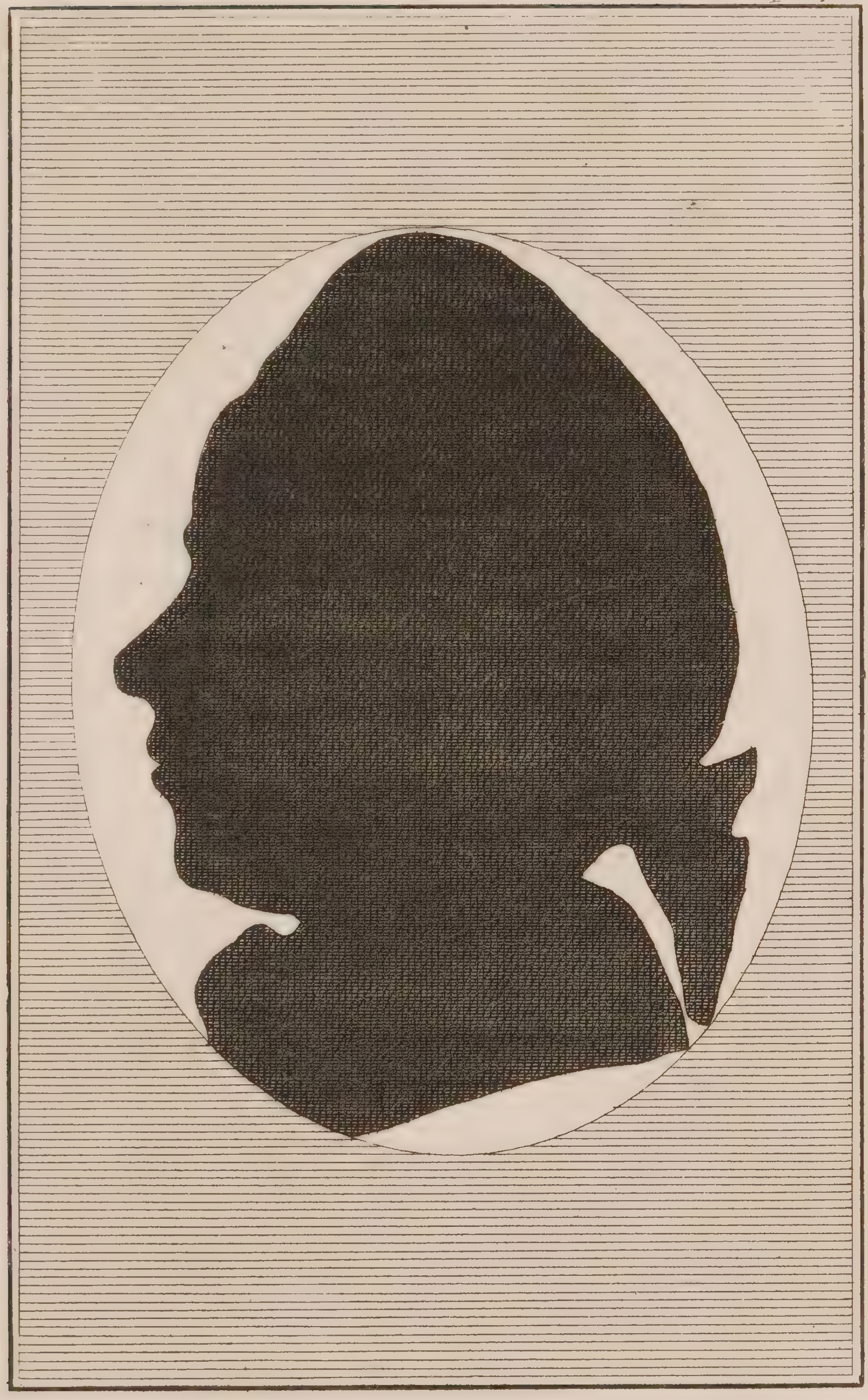
LXIX.

THIS forehead, though phlegmatic-ſanguine, is more firm than the former, more accurate, has more propriety, more love of order and pertinacity. Every wiſe phyſiognomiſt conſiders the continuation of the line of the forehead deſcending to the noſe, as far as it is bone and cartilage, as forming a whole; and the noſe, which is the continuation here ſpoken of, has in this inſtance the character of the firm thoughtful forehead. This ſuperior firmneſs is communicated to the lips, and maintained, alſo, in the proportion of the chin, which, however, has ſomething feminine; and indeed the forehead itſelf expreſſes rather the fortitude of a woman than that of a man.

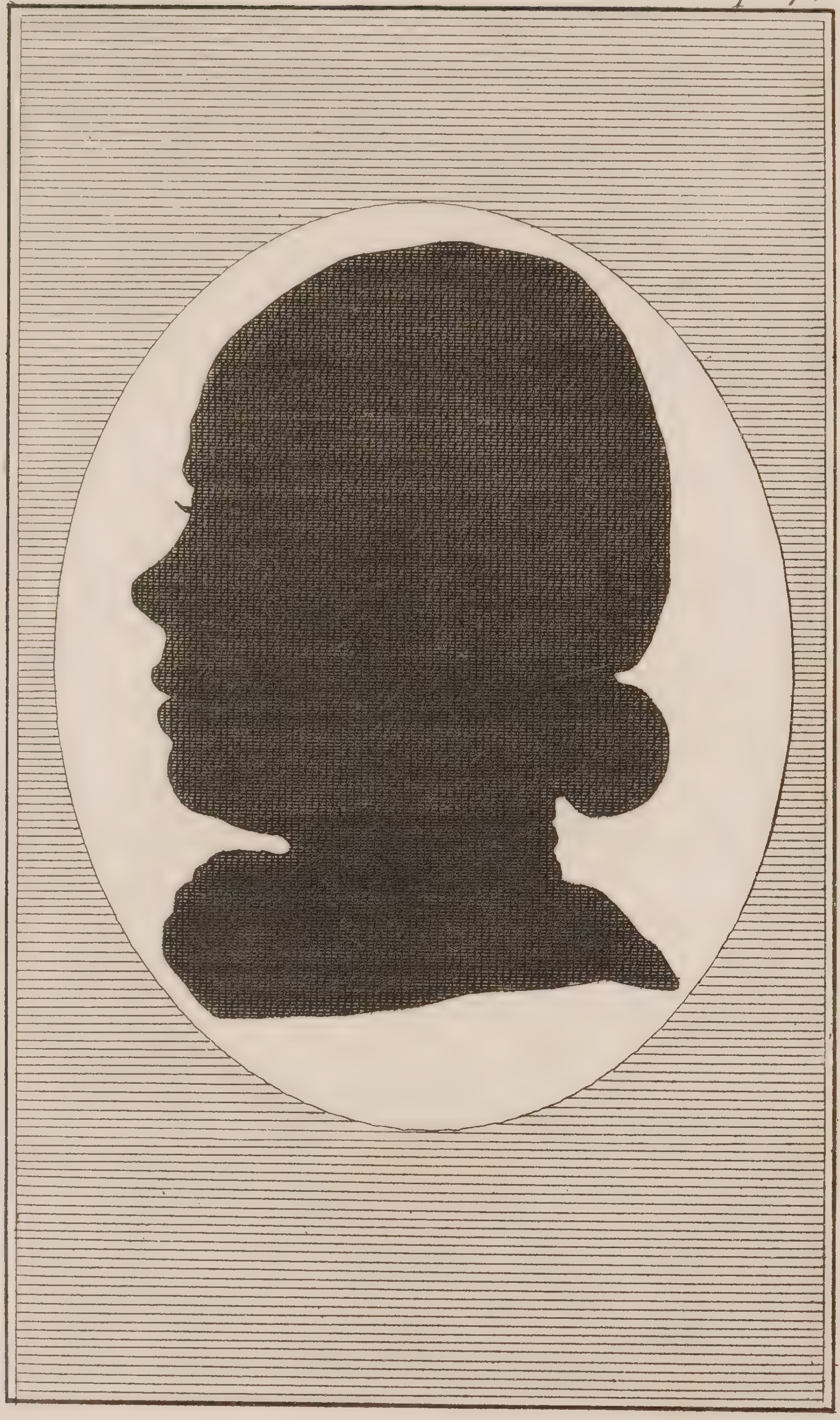
LXX.

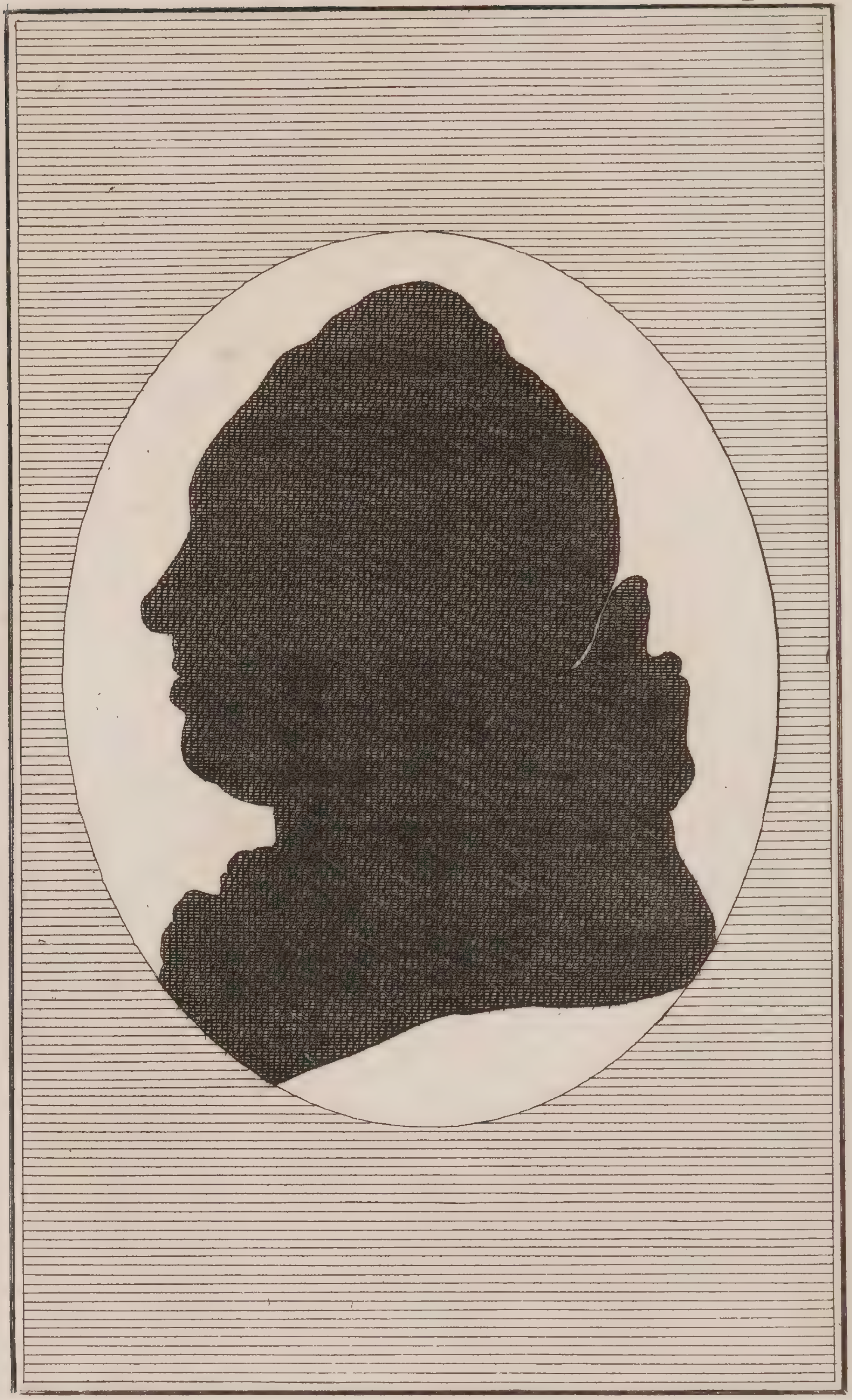
WE here again diſcover an increaſe of mature enquiring underſtanding, of which there is more than in LXIX. but with more phlegm. It would be extremely difficult to aſcertain the particular expreſſions of underſtanding, were we to except the forehead, and which is not accurately drawn: yet each phyſiognomiſt will feel, notwithſtanding the open mouth, that he is contemplating an intelligent penetrating countenance. This will be mathematically certain, if we imagine a perpendicular drawn from the top of the head, and a horizontal line through the eye-bones, and obſerve the proportion of the ſides of the angle they form.

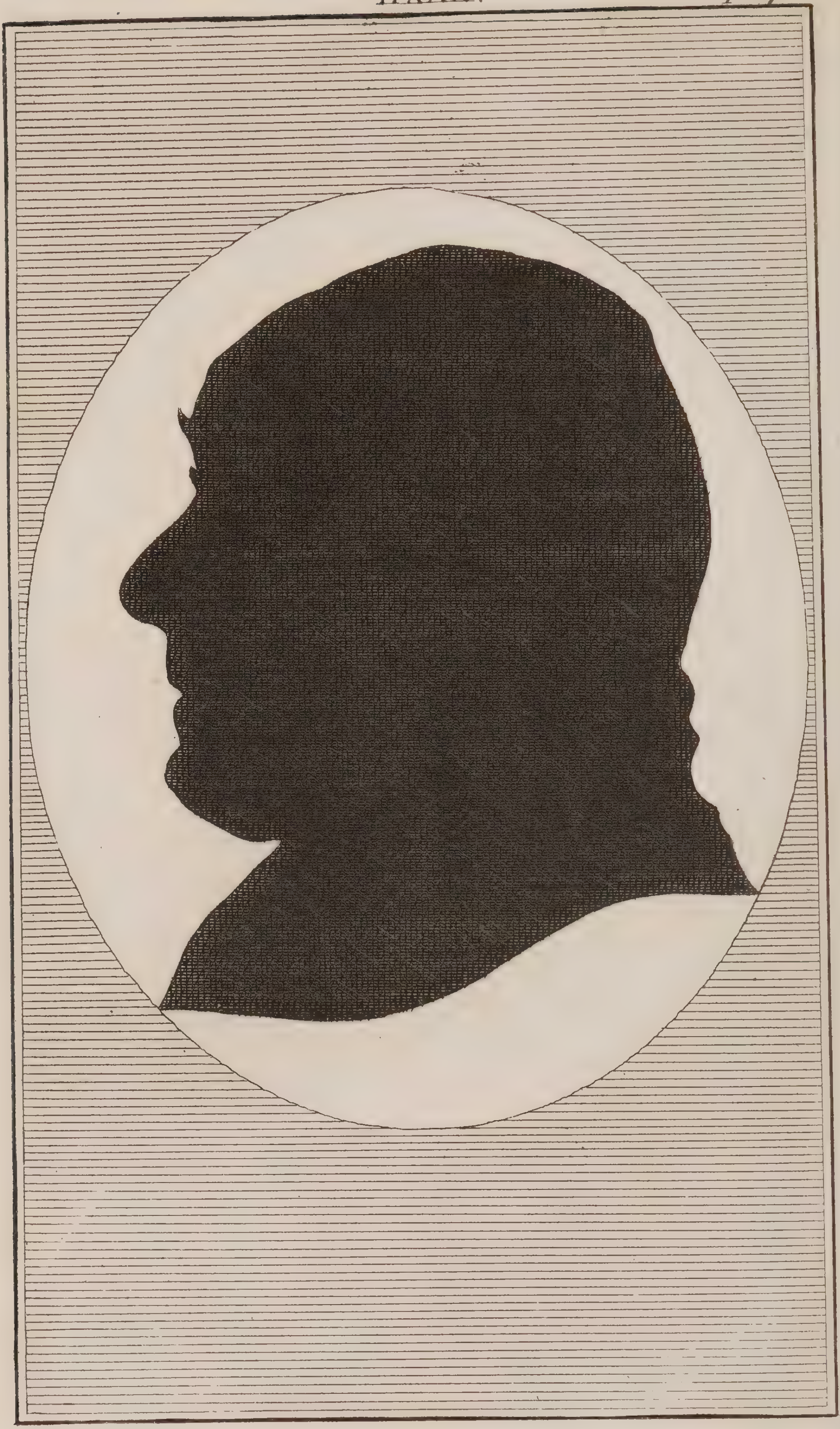
LXIX. *Vol. III. p. 274.*

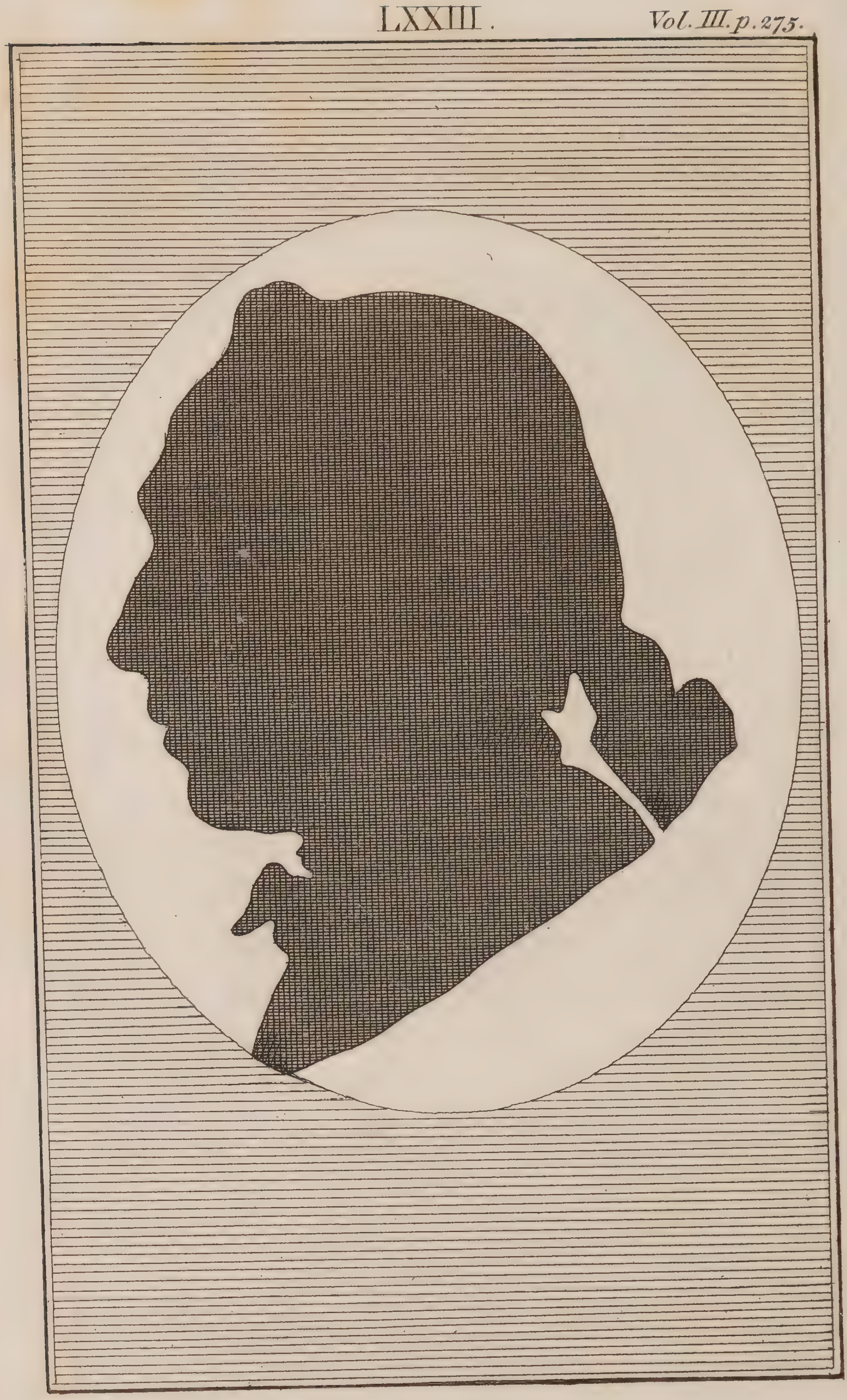


LXX.









LXXI.

NEITHER the forehead nor the whole profile has any thing ſharp; for the forehead cannot ſo properly be called ſharp and profound, as it may be granted to be clear, comprehenſive, and induſtrious. It is not the forehead of genius, though it may be quick to conceive and communicate. Wit, rather than calm reſearch, a propenſity to negligence, and rapid eloquence are perceptible in the mouth.

LXXII.

PHLEGMATIC-melancholy, with more mind, more genius, than the former; but often inclined to paſs the bounds of reaſon. I am acquainted with neither, therefore cannot be prejudiced, but theſe foreheads are as ſeldom to be diſcovered in men as is the character peculiar to them. They are always accompanied by deep, half-ſhut, ſmall, eyes, that ſee with rapidity and penetration, but that ſeldom coolly analyze. Such noſes ſeldom ſtand under perpendicular foreheads. They are open, intuitive, comprehenſive, but do not enquire into firſt principles; nor, momentary energy excepted, are they very courageous. Mild underſtanding is viſible between the point of the noſe and the chin. When irritated, ſuch characters burſt with violence into paſſion, and the eloquence of their anger is like a ſtream of fire.

LXXIII.

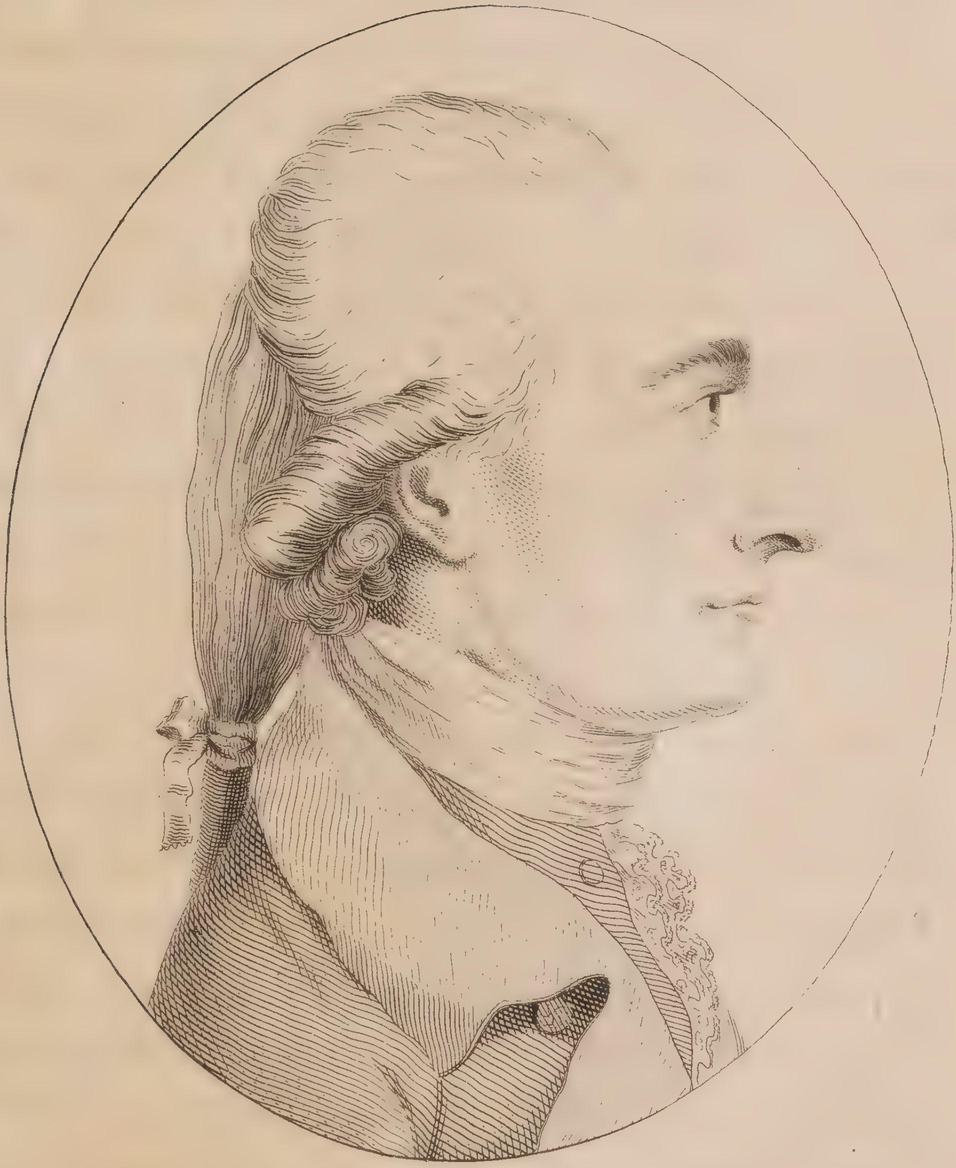
FOREHEADS of this kind deceived me more

than any other, when I firſt began to obſerve. I ſuppoſed them penetrating, and they were only crafty; or could not penetrate beyond a ſmall, confined, ſelfiſh circle. This example will ſhew us how little we ſay by the expreſſion foreheads hollowed in the middle, with ſharp eyebones. This forehead is capable of few abſtract ideas. We may alſo remark how mathematically neceſſary it is that, when the forehead thus projects, there ſhould be this hollowing in the deſcent to the eye. The noſe expreſſes ſomething more than common. The under part of the profile is rather rude, ſimple, and contains nothing penetrating, acute, or mildly affectionate.

LXXIV.

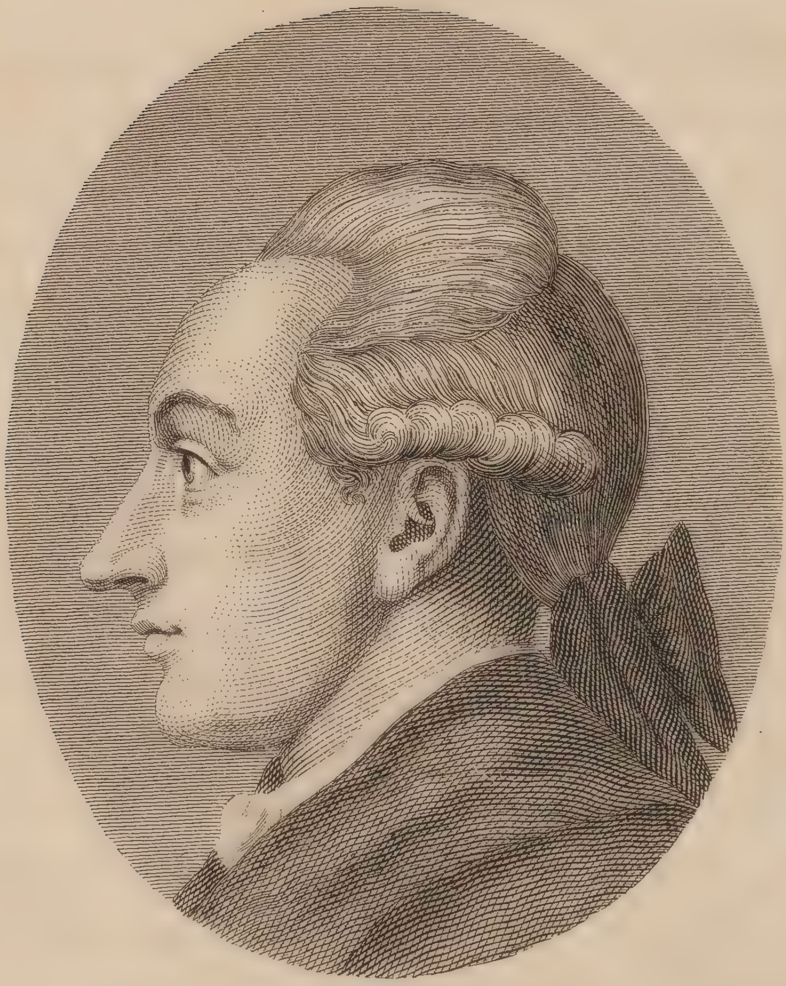
AN ill drawing of a firſt rate mind, deep and profound; moſt excellent as a metaphyſician; faithful, feeling, and refined. The drawing timid, minute, unpreciſe, ſo that the penetrating, the courageous, the noble, the great, are rather ſuſpected than ſeen. The man is made a boy, yet muſt the phyſiognomiſt diſcover, from the form, outline, and poſition of the forehead alone, his equal cannot be found among a hundred thouſand, or one who ſo combines clear, deep, penetration with ſuperior taſte and power. The harmony, the congruity, of the forehead and noſe are evident; all muſt ſee and feel that ſuch a noſe muſt be the continuation of ſuch a forehead; that the projecting chin is equally a part

LXXIV.



Heath Sculp.

LXXV.



part of the whole; and that the cavity between the noſe and chin is moſt expreſſive and ſignificant.

We ſhall make no remarks on this feeble, ill-drawn, indefinite eye, beneath an eyebrow ſo ſignificant.

LXXV.

ANOTHER great man timidly drawn, yet not ſo much ſo as the former. The bold countenance requires a bold maſter, and the mild a mild. The tedious and timid deſigner will often degrade the ardent to the weak or the affected. Here, however, we ſee the endeavour of an artiſt to attain what was ſcarcely attainable. The forehead is that of an uncommon, a firm, and an original head, formed for the intellectual enjoyment of moral and material beauty, hating the perplexed, defining the indeterminate, ennobling the trivial, and annihilating the imperfect and the minute. Forehead, noſe, and every feature is proportionally weakened in the drawing. The eye, one of the moſt beautiful and powerful of a German countenance, is here ſtaring, though in the living man it is that of an eagle, looking through, piercing. Thus it contemplates, from the crown of the head to the ſole of the foot; and from the lips truths ſo deciſive ſtream as not to be effaced by all the waters of the Rhine.

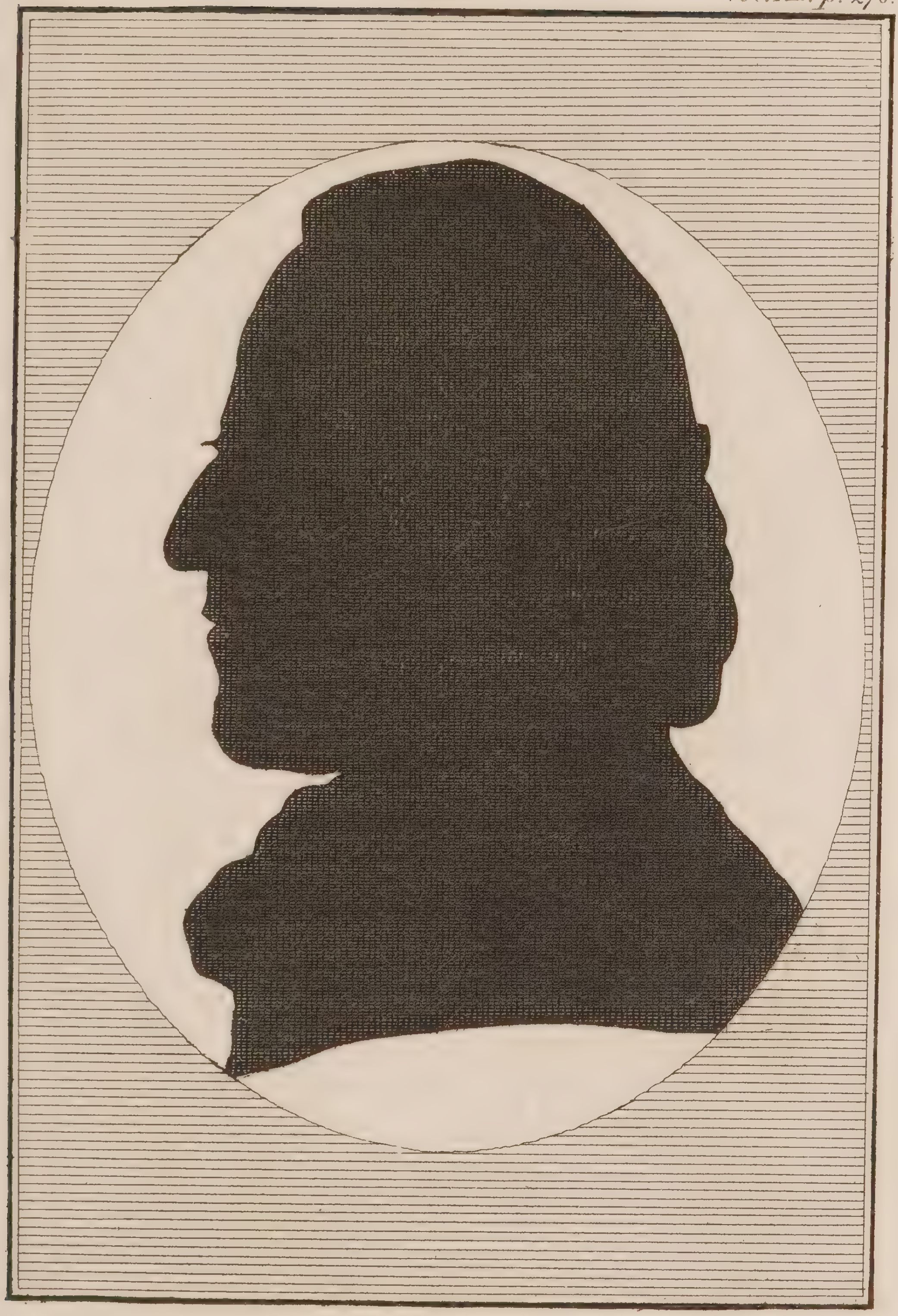
LXXVI.

THE form of forehead of a calm and thoughtful enquirer, who receives nothing upon truſt, whoſe progreſſion is ſlow, but certain, and who has a capacity for the entire, the noble, and the great; never is too minute nor pedantic; not boldly enterpriſing, but proſecuting with circumſpection and certainty whatever is undertaken, and is with difficulty deterred from what has been deliberately planned. The eye of ſuch a forehead ſees what a thouſand others cannot ſee, enjoys what a thouſand others cannot enjoy. Such forms delight in neatneſs, accuracy, and order; and hate all that is tumultuous. Without pretending to the captivating volubility of eloquence, this forehead is capable of a diction which many reaſoners might envy; yet is not the ſublime ſtyle foreign to it, nor will it paſs over unobſerved whatever attains mediocrity, the minute, or the great, in works of art, taſte, or imagination.

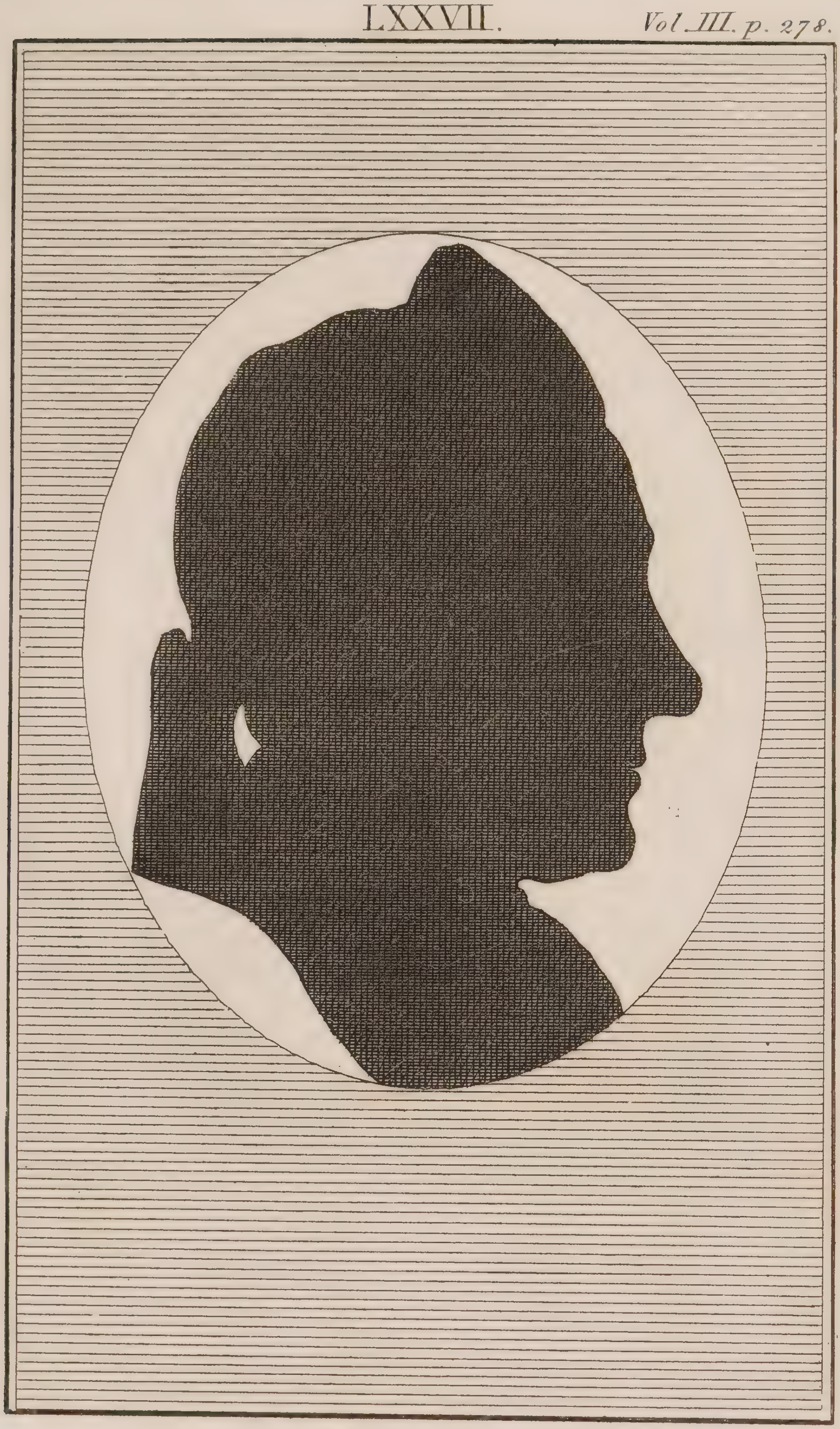
LXXVII.

NO blaze of abilities, but ſound, acute, mature underſtanding, firm good ſenſe, induſtry unwearied, enterpriſing power, practical wiſdom, natural perſuaſion, reſolution, unſhaken fidelity, a hatred of deceit and inſidious flattery, are the principal features in the character of the original, and

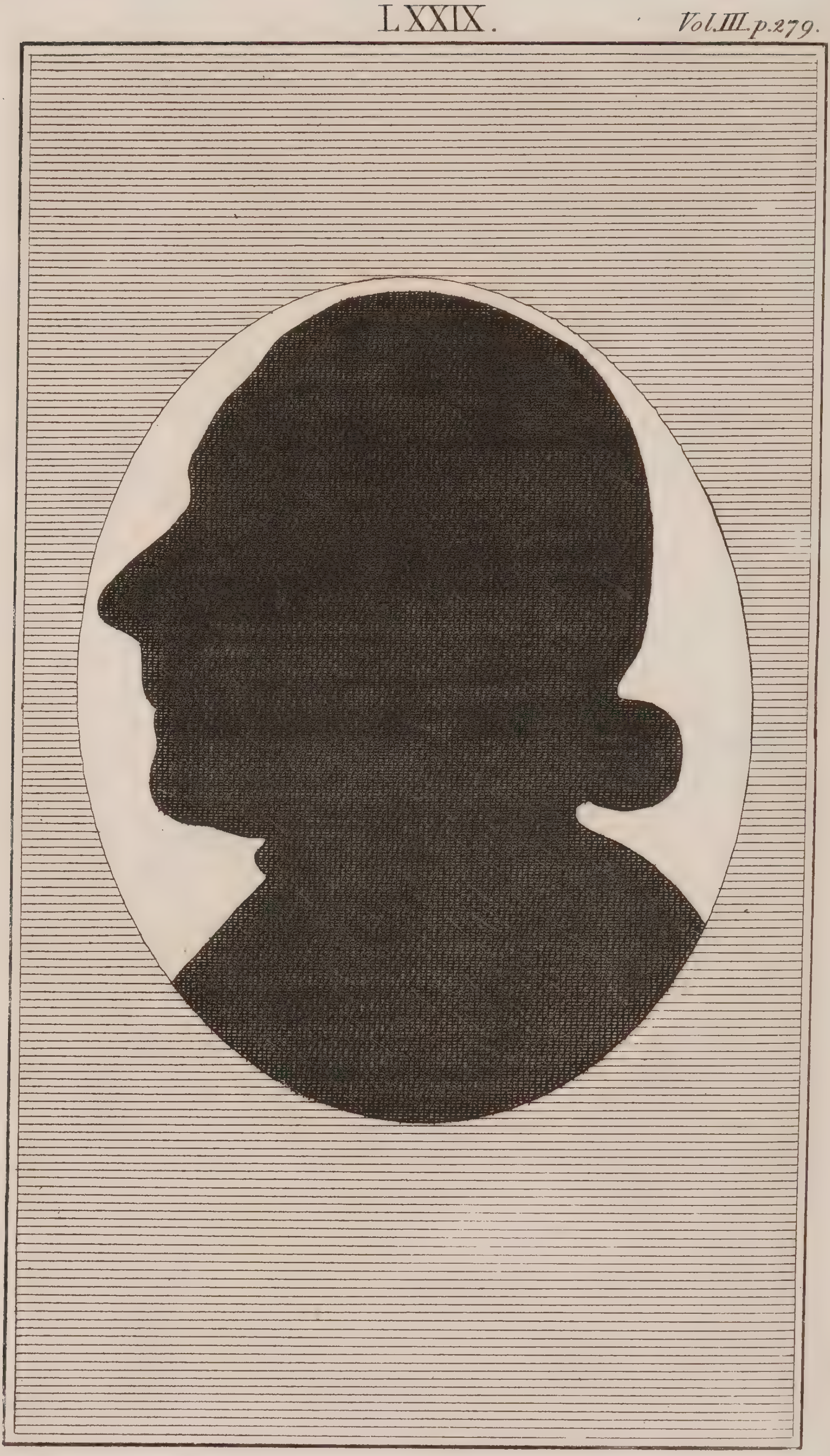
LXXVI. *Vol. III. p. 278.*



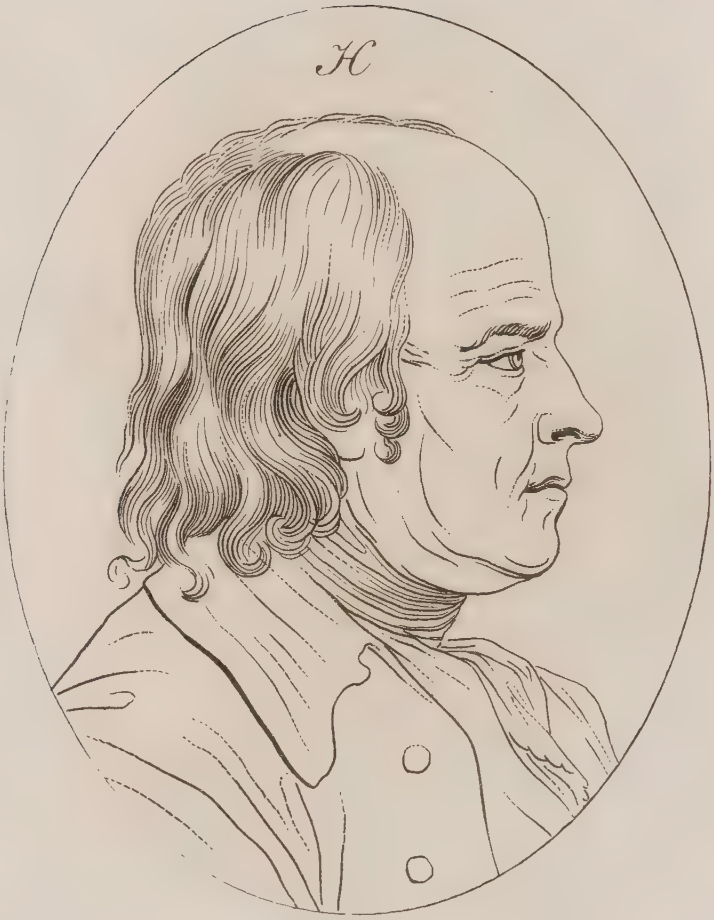
LXXVII. *Vol. III. p. 278.*



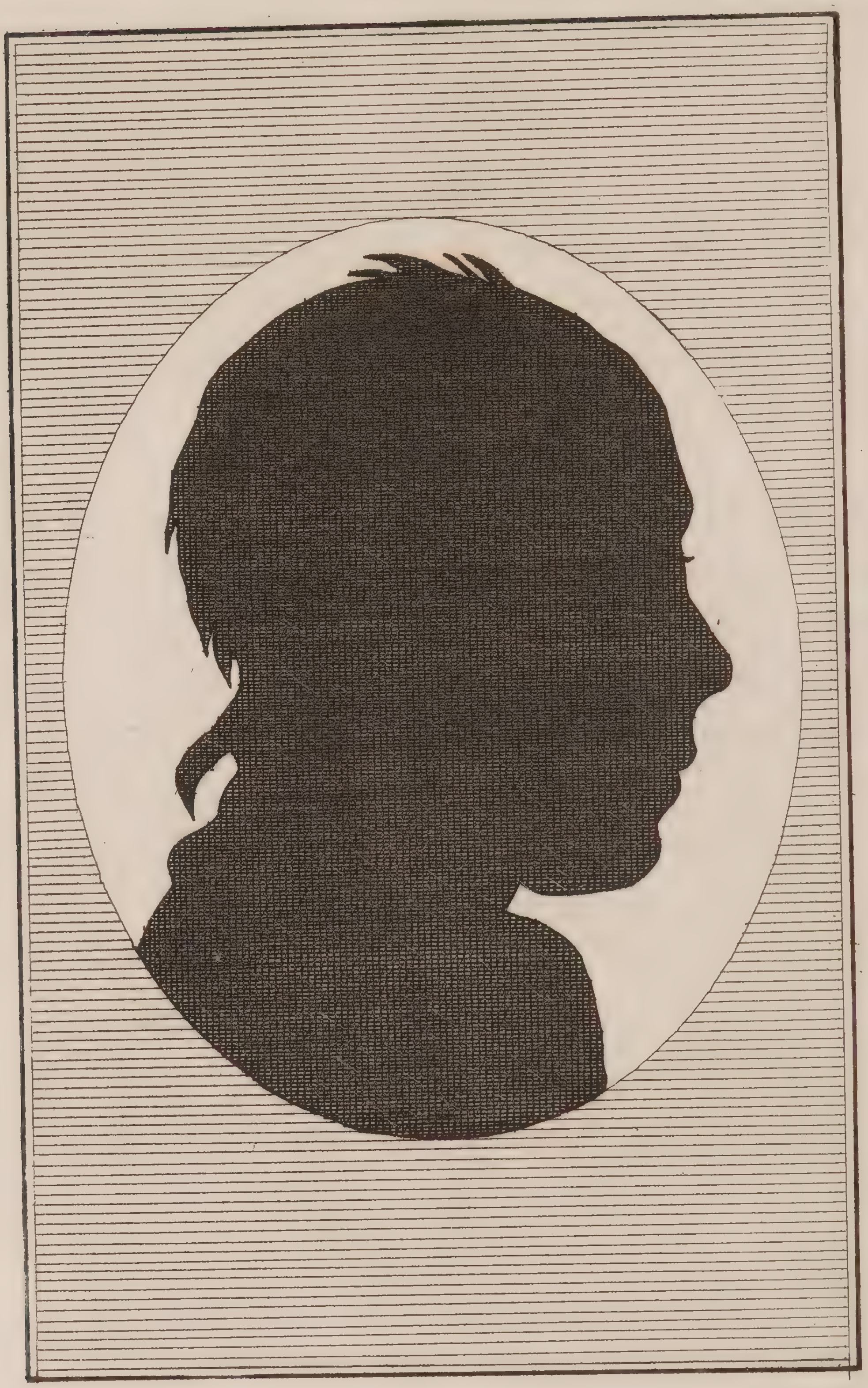
LXXIX. *Vol.III.p.279.*



LXXX.



LXXVIII.



and which, as ſoon as mentioned, will eaſily be read in this countenance, particularly in the form of the forehead.

LXXVIII.

MORE talents than the former, but leſs power; more phlegm, leſs fortitude; more delicacy of make, leſs daring in enterpriſe; quick to comprehend and to form; fertile in productions of the mind; retentive of memory, and excellent in taſte and diſcernment.

LXXIX.

A VERY ill defined ſhade of a much eſteemed living character. Should the gift of thinking be denied this forehead, ſtill no one feels a greater neceſſity to think, and to communicate all poſſible perſpicuity and preciſion to his ideas. This perſon rather has the power of faith than of reaſon; is rather bold than dauntleſs; and appears organized at once with the capability of childiſh fear and determined reſolution. The forehead, noſe, and projecting chin appertain to each other. The preciſion of the living character is but weakly and partially expreſſed in this incorrect ſhade.

LXXX.

THE retentive forehead of one of the moſt faithful, induſtrious, and juſtly diſcerning men on God's earth. How does it delight in neatneſs and order! How faithful is it to the quickly-perceived and firmly-embraced truth! How ſtedfaſt in faith, attentive in learning, patient in proving! How acute, how full of remark is the eye; what worth, what rectitude in the noſe; what circumſpection, certainty, in the mouth; how much propriety in the upper lip, and humility, without meanneſs, in the chin!

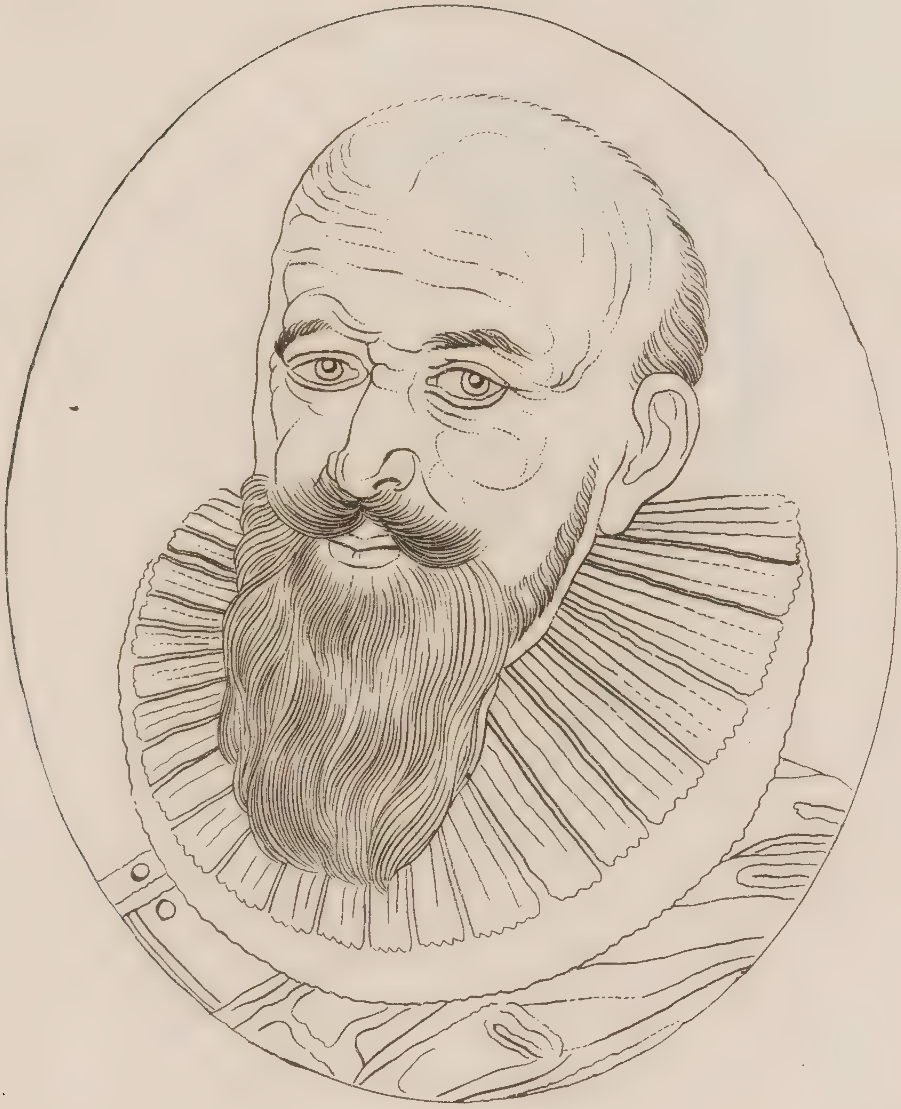
LXXXI.

A RUDE ſkeleton of the countenance of a great man. Every clear and open eye reads the clear and open head in the forehead alone. It has conſidered and reconſidered. The countenance is that of the politician, the man of buſineſs, the determined miniſter, the hero of the cabinet, to whom cabal and faction are unknown and inſufferable. Such foreheads have acute and extenſive memories, eaſily comprehend, hate the trifling and minute, and are moſt excellent in hardy enterpriſes.

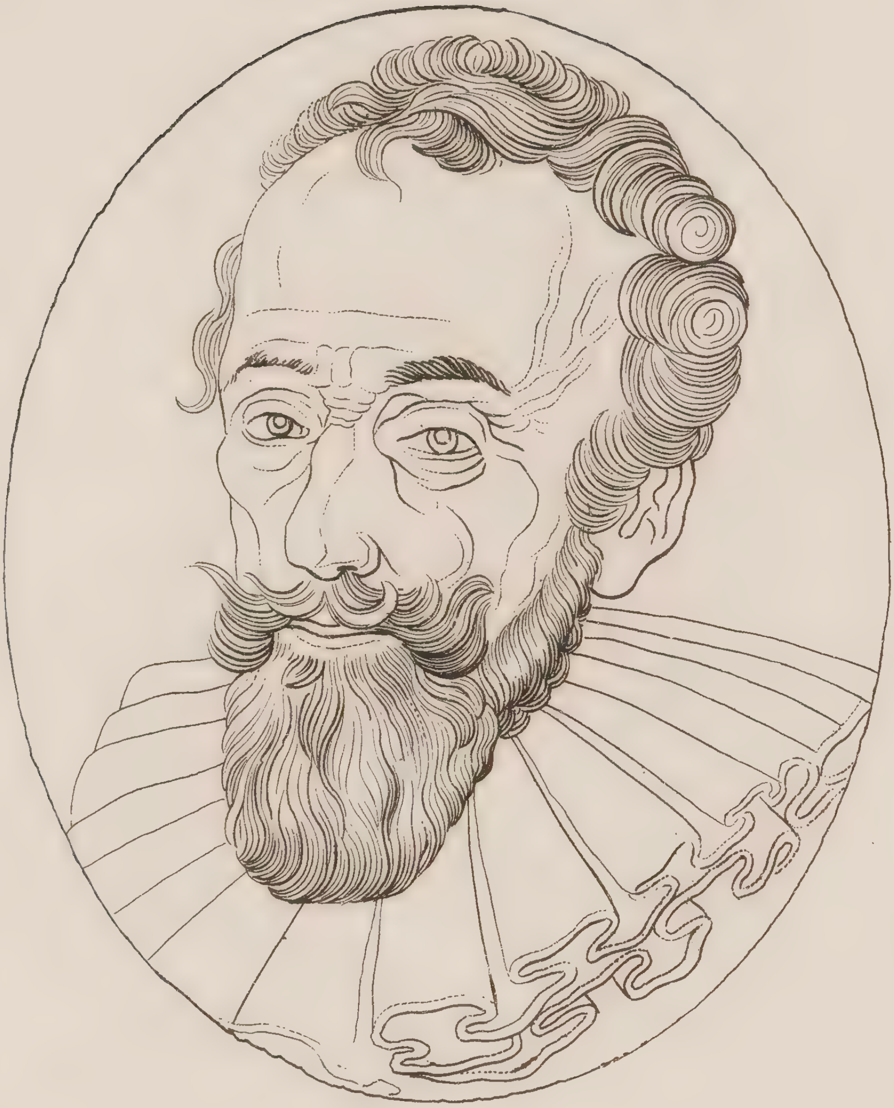
LXXXII.

HERE again is a high, comprehenſive, powerful, firm, retentive, French forehead, that appears to want the open, free, noble eſſence of the former; has ſomething rude and productive; is more choleric; and its firmneſs appears to border on harſhneſs.

LXXXI.

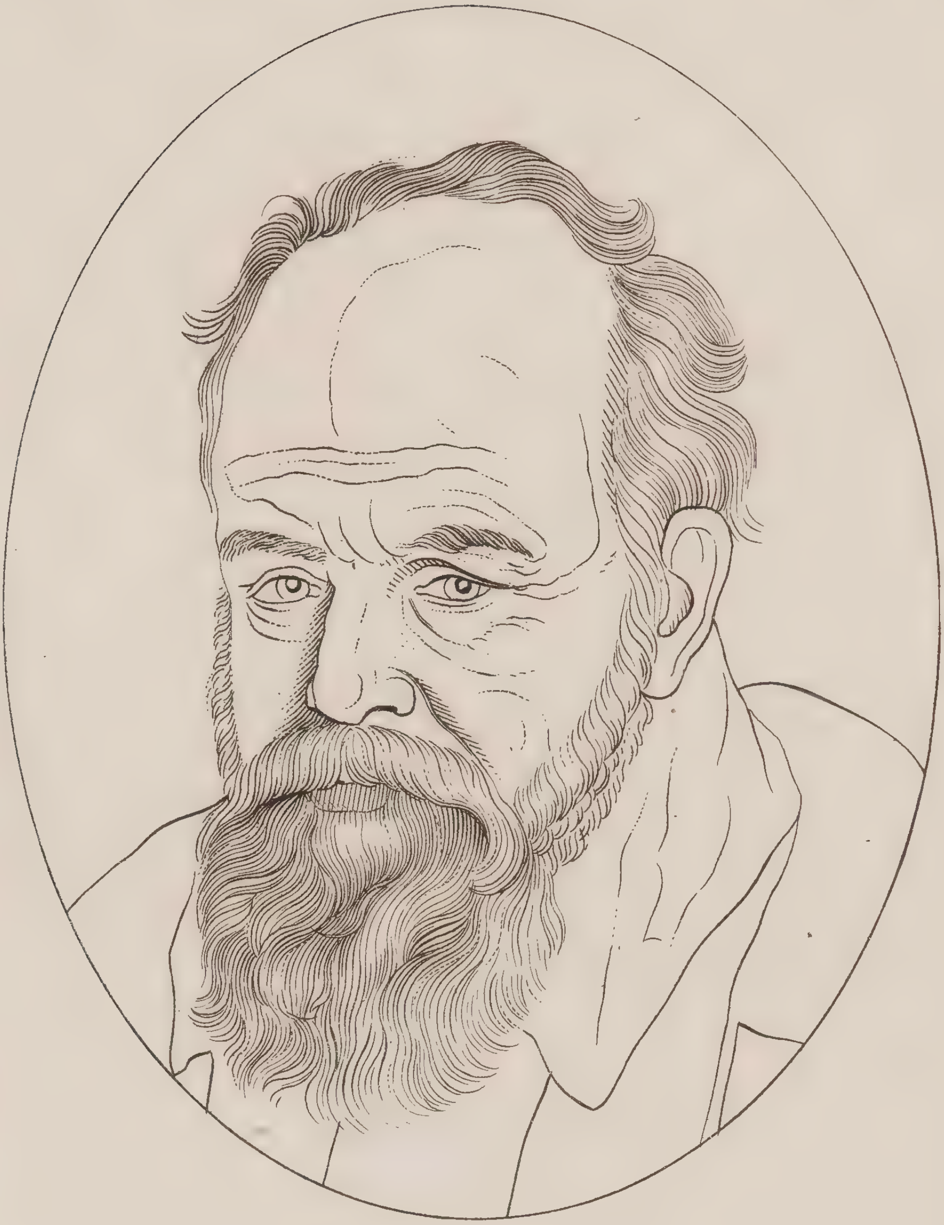


LXXXII.

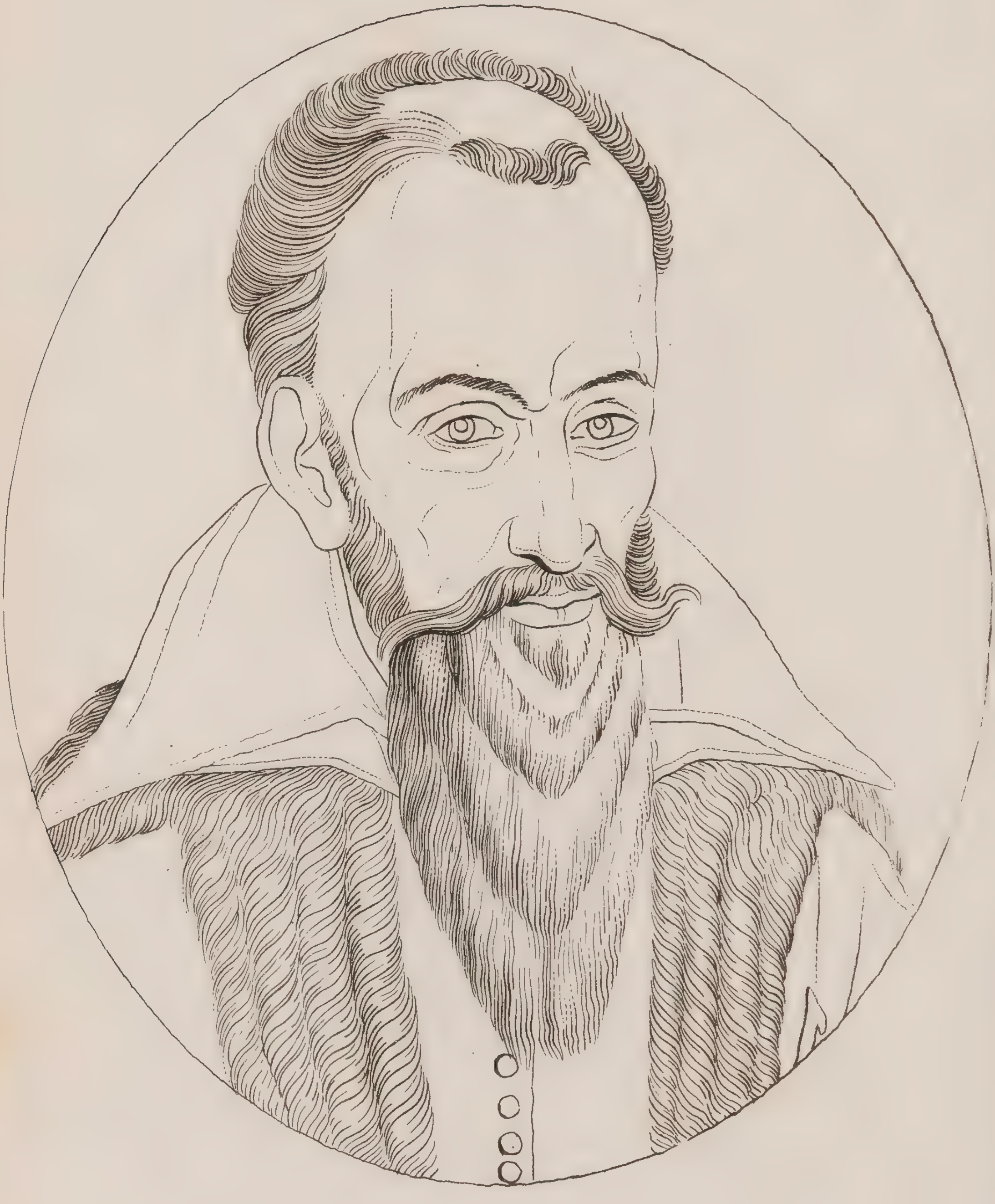


Malherbe.

LXXXIII.



LXXXIV.



LXXXVI

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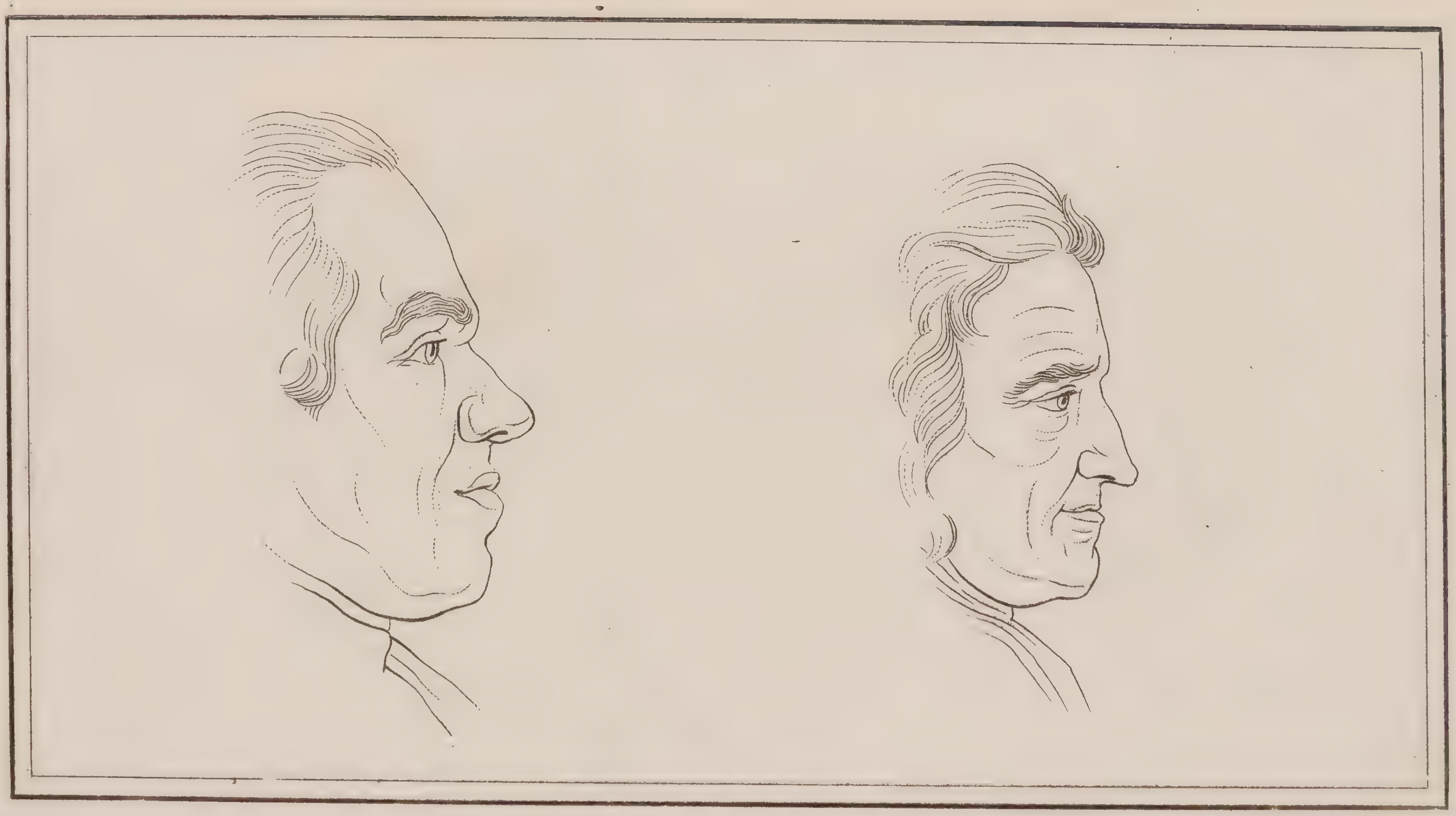
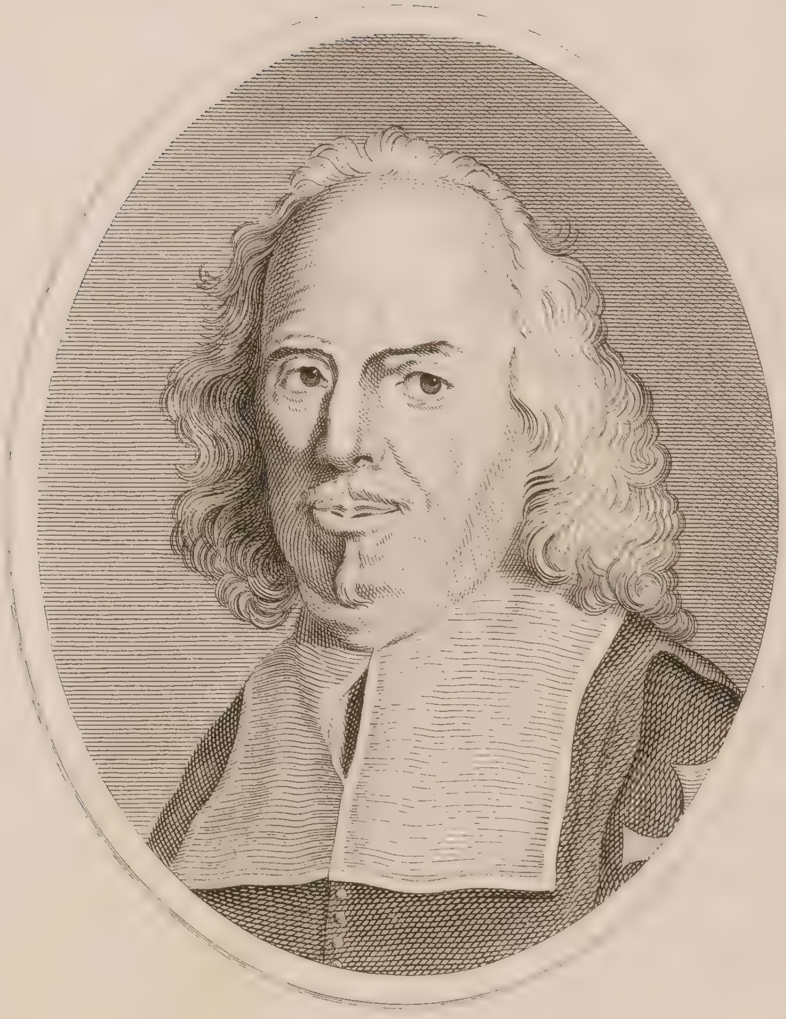


LXXXV.



LXXXIII.

ANOTHER very ſuperior forehead, which certainly is of a cold, retentive, laborious, thoughtful, enquiring, collecting, editing, criticiſing, but not creative, character.

LXXXIV.

ALMOST an ideal of a forehead of immenſe memory, to which gentle love, infantine yielding ſenſibility, and flexibility, appear to be almoſt denied. Forehead, noſe, beard, ear, all are inclined to the long form, which ſeems predeſtined to literature. Ignorance and forgetfulneſs are to them inſufferable.

LXXXV.

THIS is a more animated, forked, and ardent, long forehead. The former had moſt melancholy phlegm ; this has moſt choler. Here all is more waving, more undulated, with a more enterpriſing ſpirit, more activity, and fortitude ; bold, ſtrong, ſudden, powerful ; comprehenſive, inveſtigating, and moſt active. Such is the whole, and every part of the countenance.

LXXXVI.

THE large forehead may have moſt memory and talents ; but the ſmall appears to have moſt good ſenſe. The firſt appears moſt confined, the latter moſt intelligent. The noſe of the firſt is the moſt refined, accurate, and noble: the whole more directed to one object, more concentrated. The other is alſo faithful, good, and worthy; but its worth appears more diffuſe.

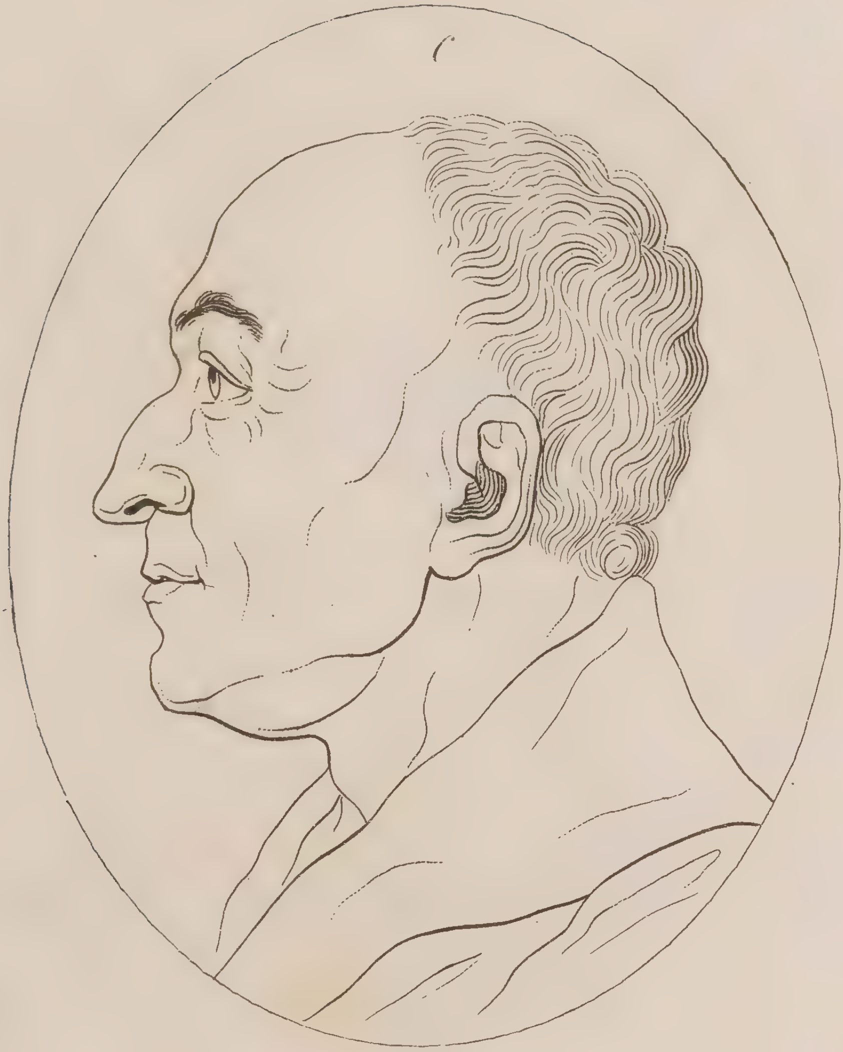
LXXXVII.

WE muſt principally remark the harmony of the projecting forehead and noſe. The man of abilities cannot be miſtaken in this profile. Such foreheads are ſo like to the foreheads of genius as to be eaſily miſtaken and confounded by inaccurate obſervers. I ſhould ſay, with ſome fear of being miſunderſtood, that this is a great countenance caricatured, timidly delineated, not produced, not drawn in the free ſpirit of activity. It is probably indebted to the drawing maſter for this air of ſuſpicion and diffidence; for it is highly to be preſumed the original poſſeſſes courage, firm activity, originality and acuteneſs, but ſcarcely exquiſite taſte, or the torrent and elegance of oratory.

LXXXVIII.

IF ſuch be the caricature what muſt the original be? Which of the features does not ſpeak the phlegmatic, melancholy, determined, acute, profound obſerver and thinker? Who ſhall eaſily miſlead this forehead, eyebrow, eye, noſe, and mouth? I had almoſt ſaid this hair. Who ſhall perſuade it that the falſe is true, the half

LXXXVII.



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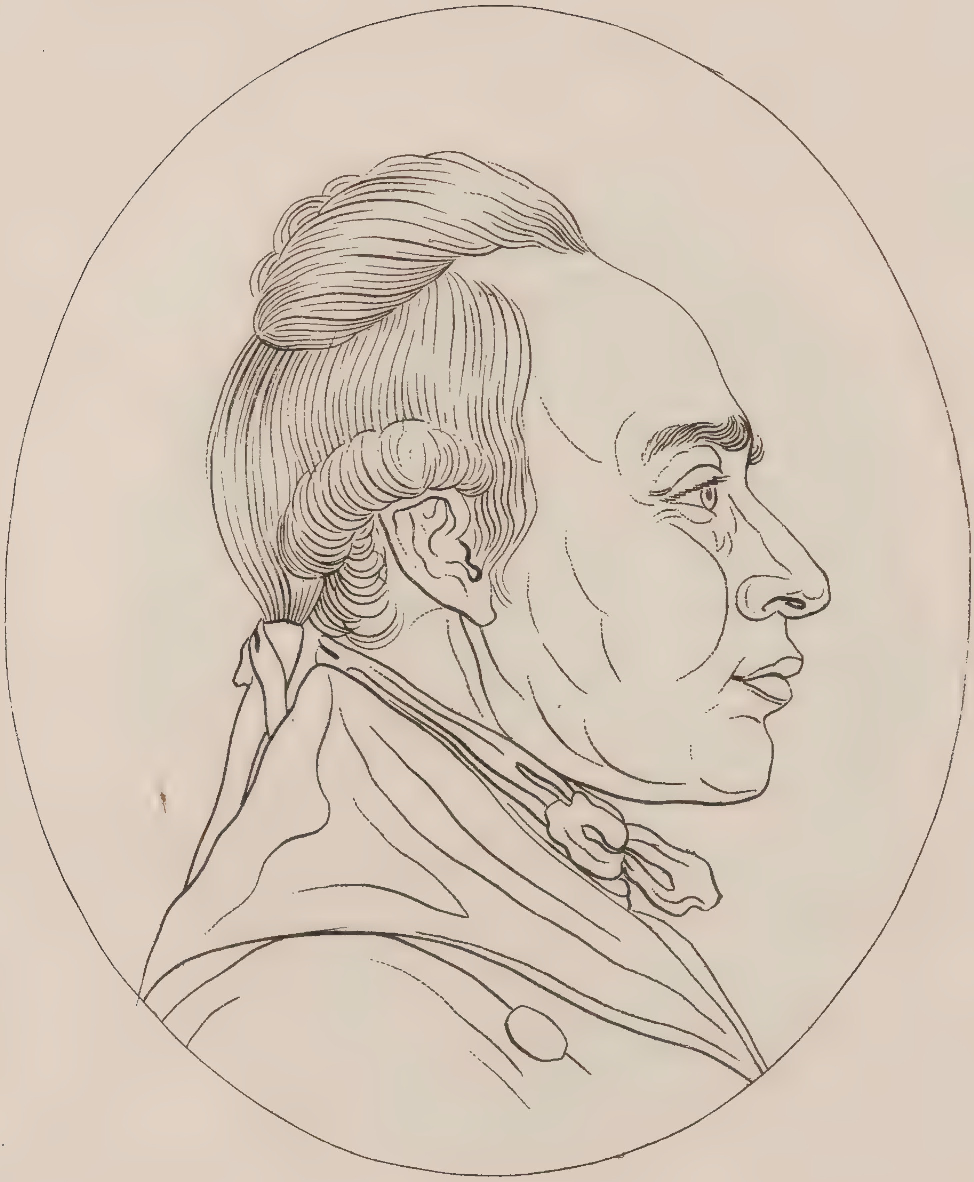
LXXXIX

XC



half the whole, the crooked ſtrait, the obſcure clear? I acknowledge the forehead is leſs creative than profound; the noſe leſs perſuaſive than accurate and poſitive. This mouth will long keep ſilence, and when it ſpeaks ſpeak little, but it will then make others retract, acknowledge error, and be dumb.

LXXXIX.

FOREHEAD, eyes, noſe, mouth, chin, all enable me to ſay, if ever I ſo could ſay of any countenance, that here is ſound ſenſe. This perſon does not ſpeak till he has firſt maturely conſidered. He liſtens and ruminates; remembers what he has ſeen, heard, read, written, done, and determined. If this be not a man of abilities there are no ſuch men. If he have not made, if he have not profited by, experiments, who ſhall be called a man of experience?

XC.

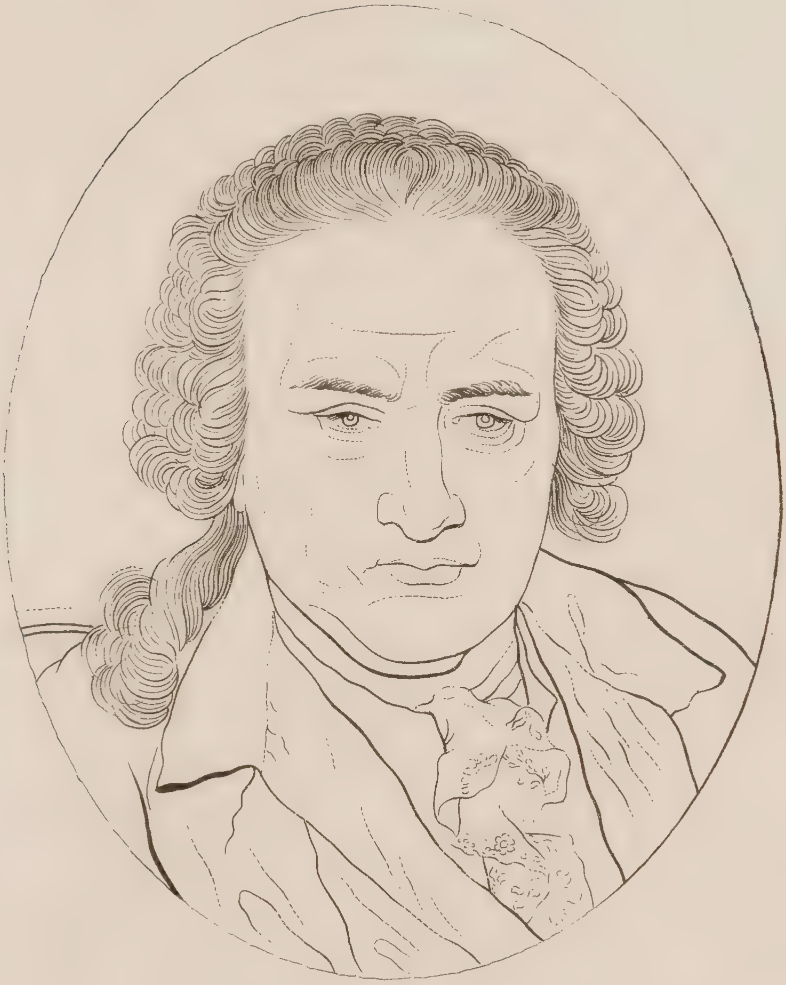
WITH the ſame certainty we ſay, if ever there were a man of abilities this is one; if ever there were a forehead of mature, contemplative, rapid, underſtanding, this is ſuch. He can liſten, collect his powers, enter into, and inſtantly detect, the weak ſide of an argument. I will not affirm that he has the ſame patience in writing and developing his ſudden and great ideas, which the calm eloquence of this mouth obſerves in utterance; that this ſublime countenance, abounding in power and feeling, can condeſcend to make itſelf intelligible to the weak; or that the ſenſibility of this original and juſt actor and thinker is not ſometimes hurried into contempt for the little, the crude, the imperfect, and the unſtable; but I will aſk who will be too apt to ſuſpect ſuch a countenance of error?

XCI.

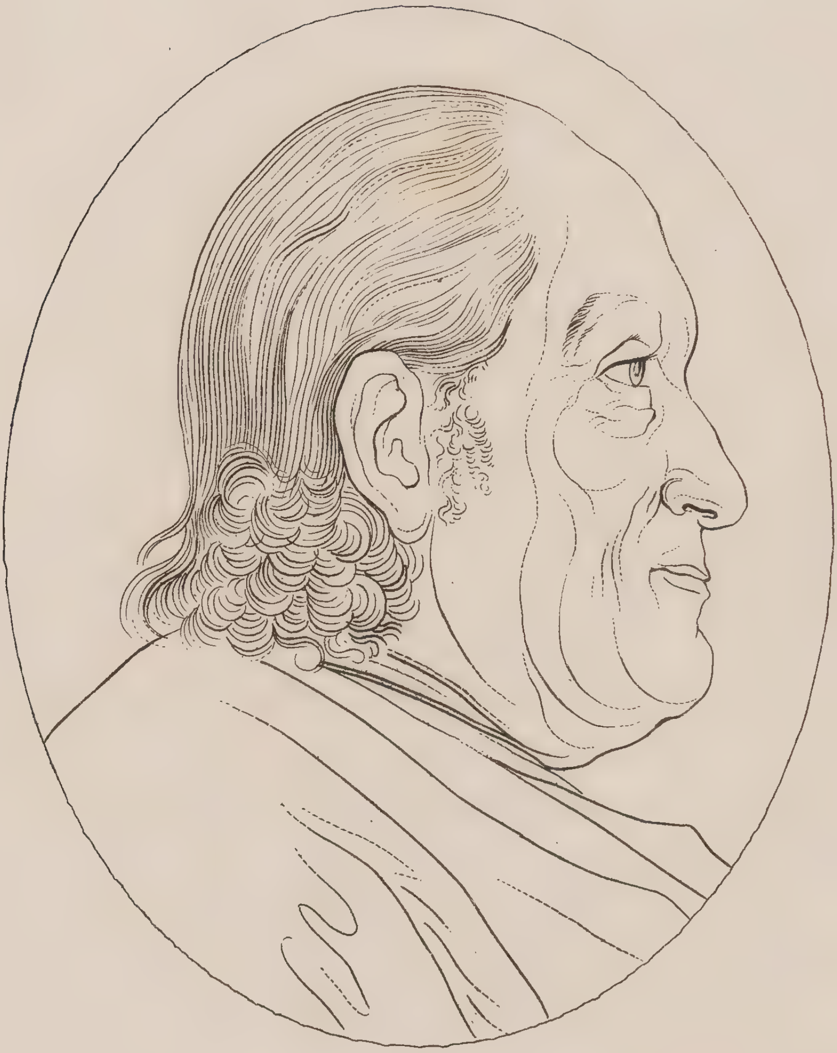
ONE of the firſt of minds; of a character wholly different from the former. A careful analyſer, that arraigns, defines, coolly weighs, acutely diſtinguiſhes; but with leſs immediate rapid perception, leſs powerful imagination. Labour, if I may ſo ſay, may lead him to diſcover, but ſcarcely to invent. Invention, genius, ſeize rapidly and in the whole, or not at all. Combinations unſought ſuddenly preſent themſelves, and which are ſuperior to the moſt profound enquiries of tedious reſearch. Diſcoverers and inventors are alike reſpectable and neceſſary. He that deſpiſes either the one or the other wants wiſdom. Laborious thought, unremitting obſervation, not to be diverted, continued progreſſion, without deviation to the right or left, ap-

pear

XCI.



XCII.



pear to me viſible in the whole countenance, eſpecially in the retentive forehead, the eye-brows, and eyes; though the latter are not drawn ſufficiently characteriſtic.

XCII.

A CELEBRATED mathematician, and a man of underſtanding in other reſpects, as muſt be evident, from the forehead, to all who have or have not any pretenſions to phyſiognomonical knowledge. This profile appears to me to ſtand in the midway between the two foregoing. It has not the fortitude, rapid comprehenſion, or penetration of XC. nor the extremely ſimplified, the concentrated, the fixed attention of XCI. This forehead is pleaſed with perſpicacity, without too vivid a colouring, and preciſion void of penetration. Such countenances alike ſee the whole and its parts. Did the upper part of the forehead retreat more it would be more poetical, fanciful, and leſs firm, defined, and ſolid. The capacity of learning and teaching appear equally participated by this countenance. This is a face which in common language is called fortunate. Tranquillity, fancy, wiſdom, wit, equanimity, patience, and firmneſs ſcarcely can here be overlooked.

XCIII.

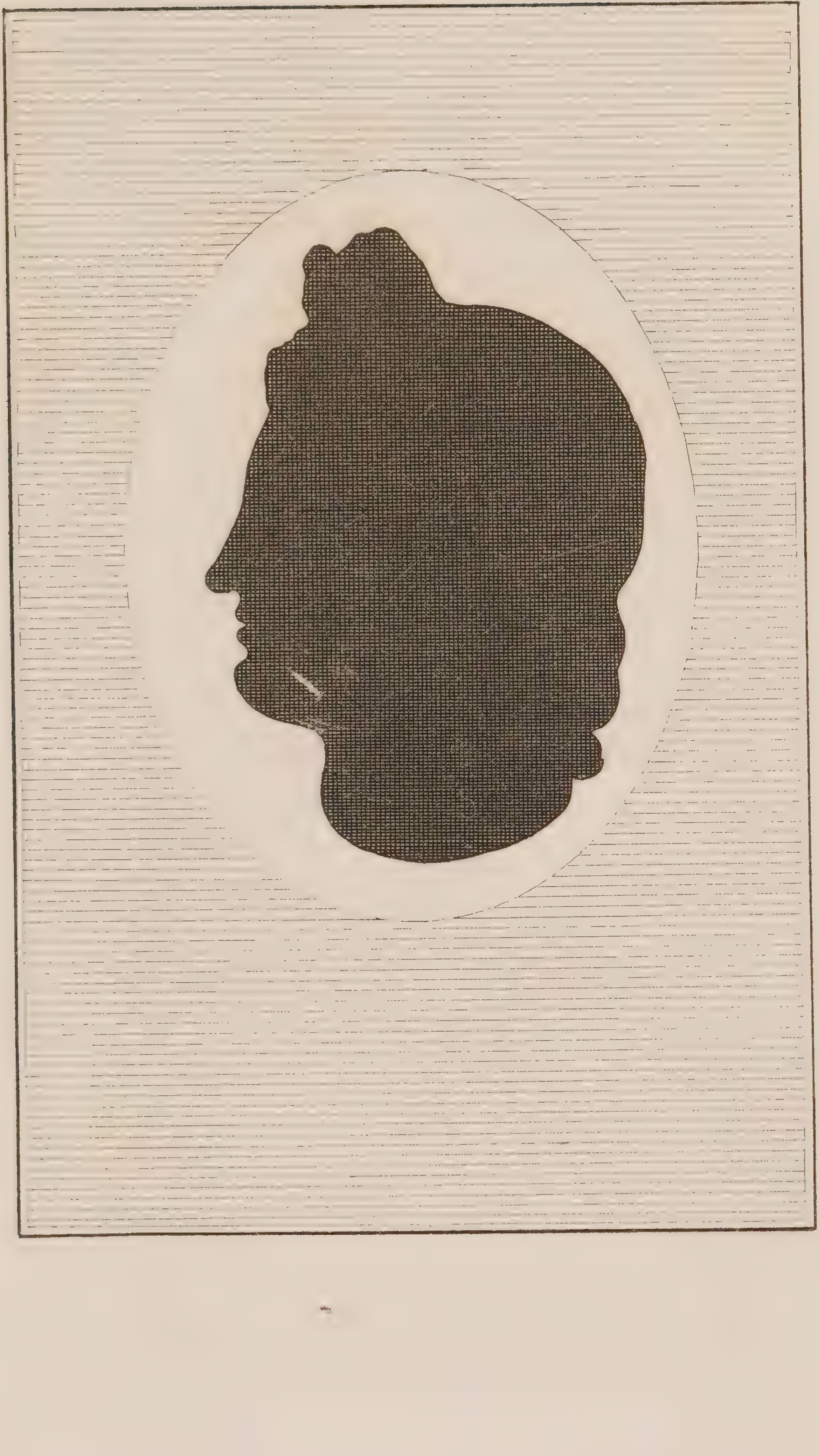
HOWEVER famous and valued the forehead

of the Vatican Apollo may be, I cannot diſcover its greatneſs and perfection. It may be anſwered it is the forehead of a God, and ſo be it. But nothing is, in my opinion, divine which has no ſimilitude to the human. We will not judge it by this very imperfect ſhade, which is ſpiritleſs, and without character, as is the noſe almoſt. We cannot here diſcover whether it be the forehead of man, woman, or deity; or rather we know it neither is nor can be either. Yet the whole impoſes upon us, and is an additional proof that true greatneſs cannot be entirely baniſhed the moſt imperfect copy. The under part of the profile has moſt truth and greatneſs; or, in other words, power and ſimplicity. The beautiful proportion of the whole is ſo majeſtic that we imagine we contemplate ſomething more than human.

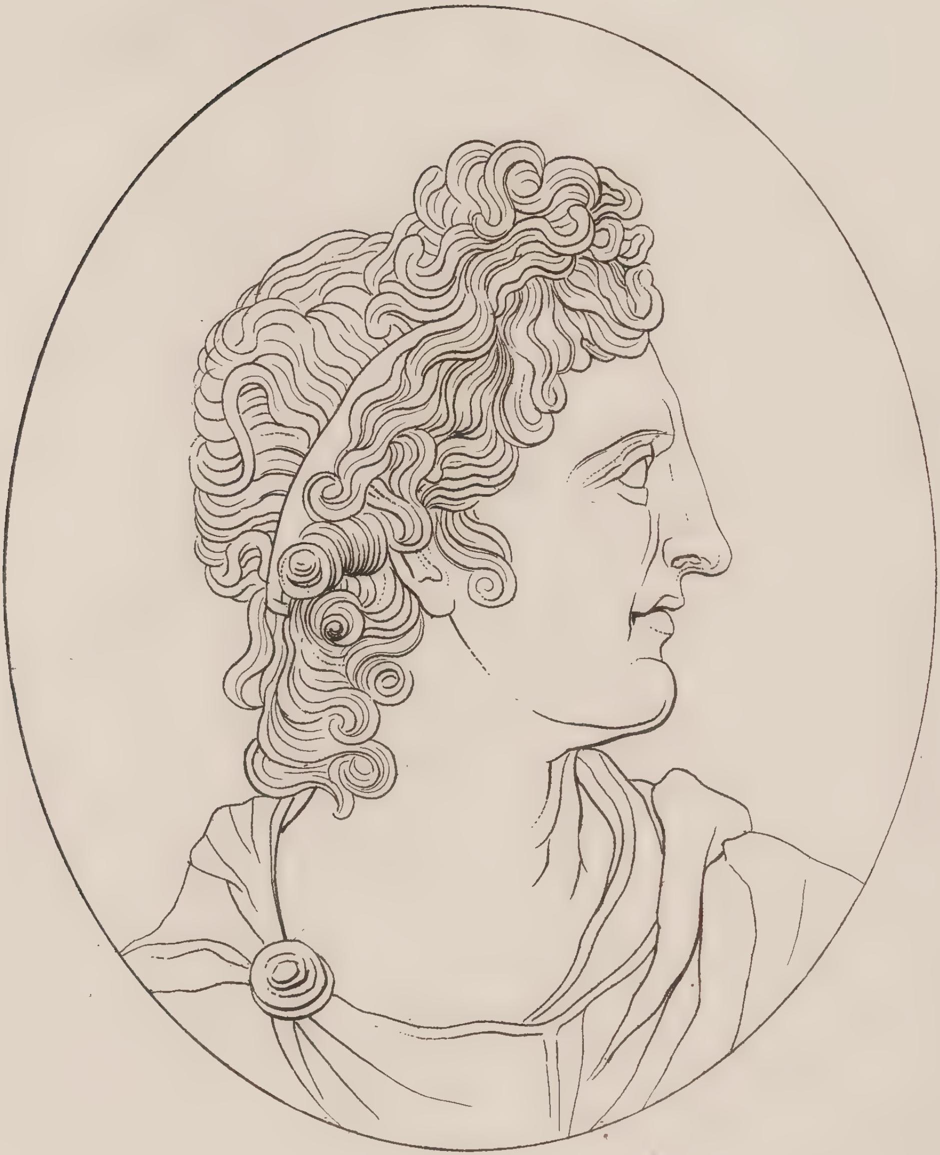
XCIV.

ANOTHER leſs imperfect copy of the ſame original, which has, throughout, more of Man, of Apollo, of Deity; I ſhall not ſpeak farther on the countenance, but on the forehead and noſe. The latter, excepting the ſomewhat too ſmall noſtril, has more expreſſion, worth, and perfection than the former in ſhade. But the deſcent of the forehead to the noſe, how highly ſoever it

may



XCIV.



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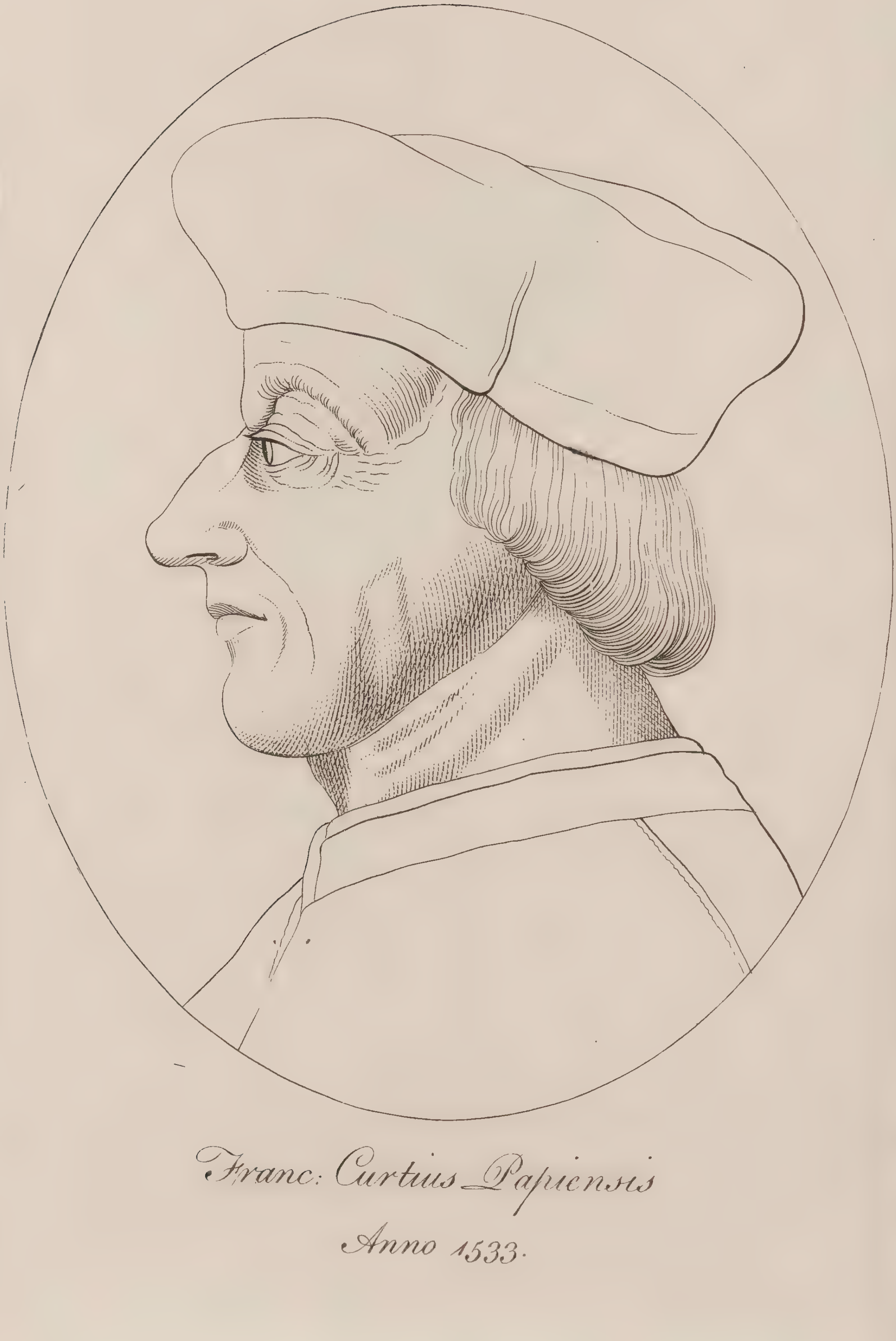
XCV.



Franc: Curtius Papiensis

Anno 1533.

may be eſteemed, is to me, and my phyſiognomonical ſenſation, inſupportable. I maintain that nothing reſembling it can be found in all nature. We know no forehead, no noſe, much leſs can we imagine ſuch, in ideal patterns of perfection, in which the outline is, for the thouſandth part of an inch, rectilinear. Should ſuch a forehead be able to domineer, purſue goddeſſes, perſecute enemies, and, like a thouſand others, individually weak, be called royal, yet it is not royal, it is not human, it thinks not, cannot think; and the forehead which does not think can as little be called true or beautiful as an eye which does not cannot ſee.

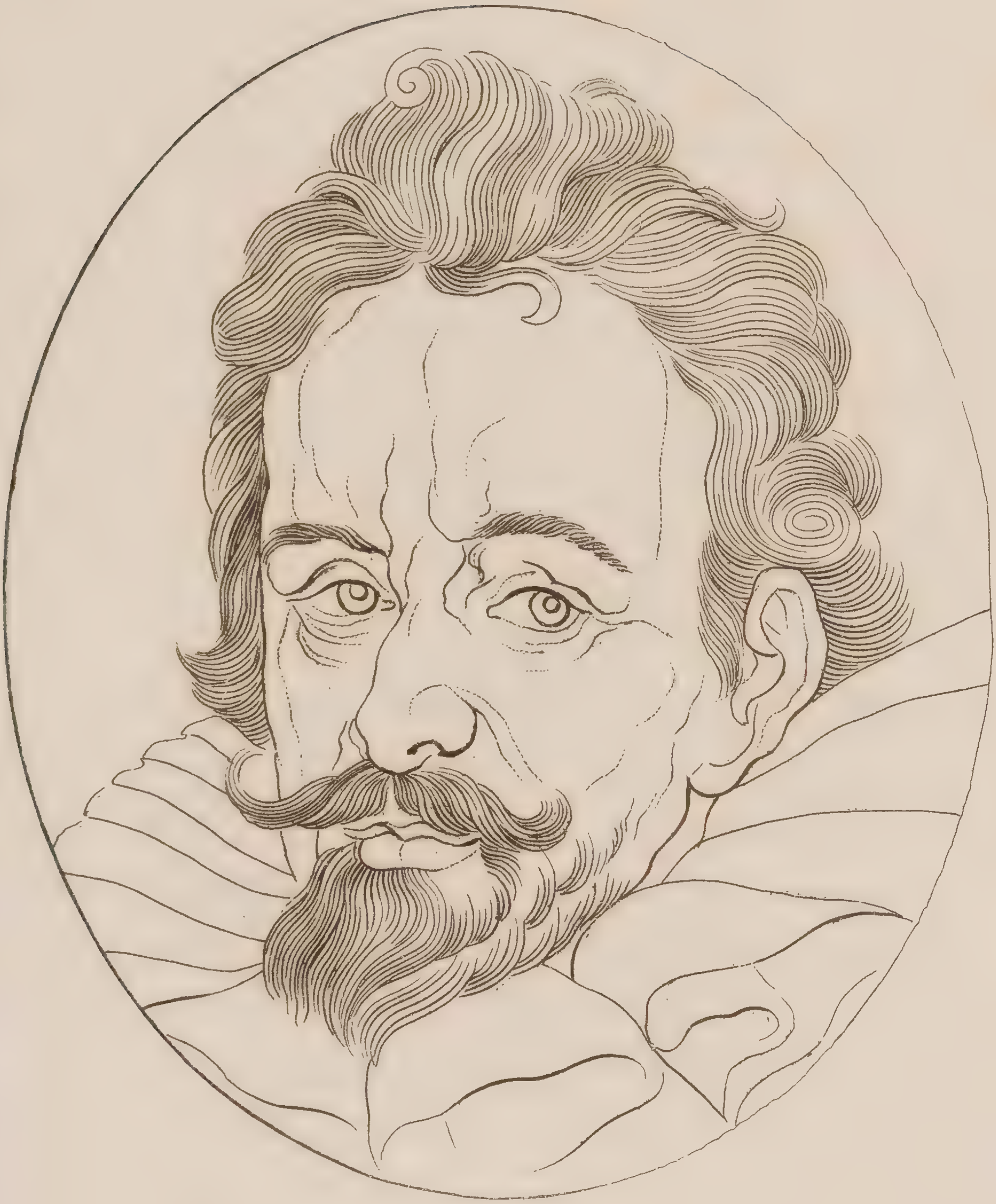
XCV.

THIS is viſibly an Italian countenance. The noſe is entirely national; and I dare believe that not one ſuch forehead, and, probably, no ſuch eye, would be found among a hundred thouſand Engliſh or French men. Such foreheads are not productive, they are the reverſe of the Apollinean. They are unpoetical, though ſeldom ſtupid or unmeaning. When not too flat above, when, if ſeen in front, they do not appear forked and wrinkled, nor, though motionleſs, ſeem to ſink in the middle, by the effect of theſe wrinkles, they are foreheads of induſtry, foreheads that collect. Be it underſtood, all foreheads that are induſtrious, and collect, are not thus formed; but ſuch as are thus formed are unwearied in enquiry, and patient in diſcovery, without great intenſive power; intenſive power of collecting, of carefully examining, ſenſible objects, under all aſpects, of obſerving their minuteſt parts, and of accurately deſcribing, that indeed they have. The ſame calm, collective patience is expreſſed, in the mouth, chin, and hair. The eye is energetic, but its expreſſion is much weakened by the ſurrounding wrinkles.

XCVI.

THE forehead and countenance correſpond, and expreſs one mind, one character of intrepidity, fortitude and power; not the timid man of talents and genius. The forehead we have laſt conſidered and this are of the ſame claſs; but that is phlegmatic, this choleric, which will ten times oftener reſiſt than recede. Its undertakings are all with a full conviction of its power. The former covetouſly retains, the latter boldly ſeizes. It is no paraſite. The ſmall incorrectneſs of drawing in the eye and mouth excepted, we certainly perceive the inflexible artiſt, acquainted with his own ſtrength, and, perhaps, whoſe eye at once embraces the whole form, and

XCVI.



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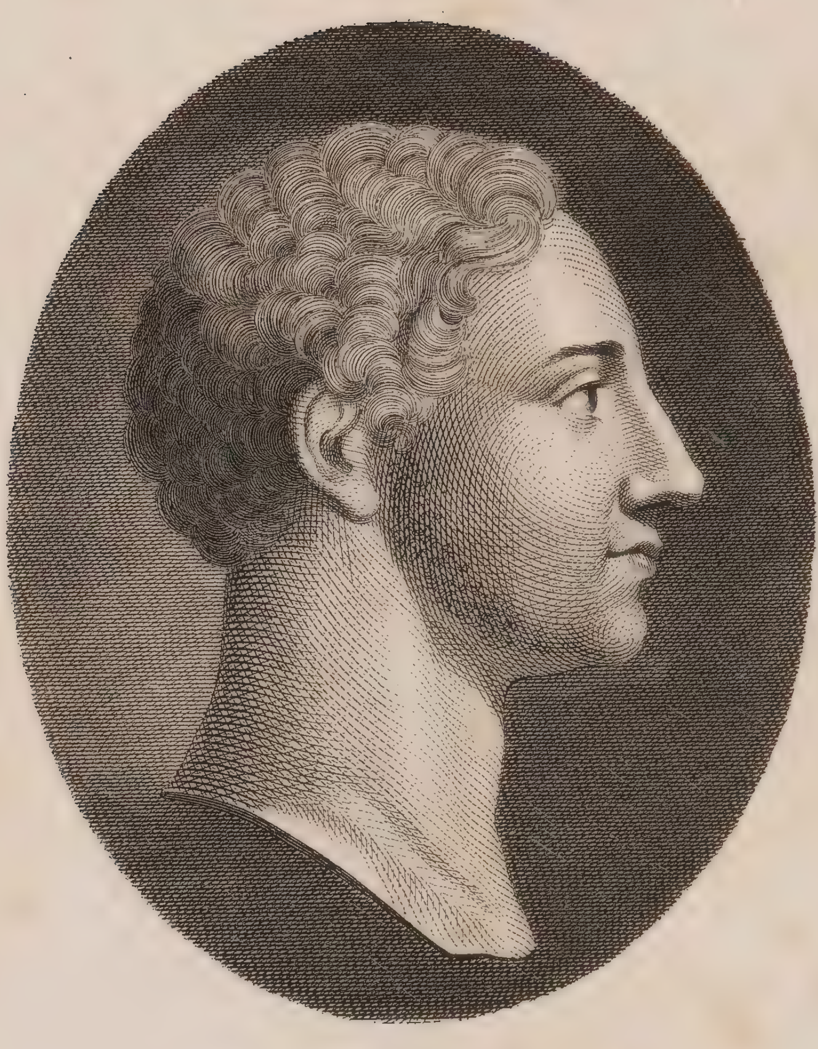
XCVII



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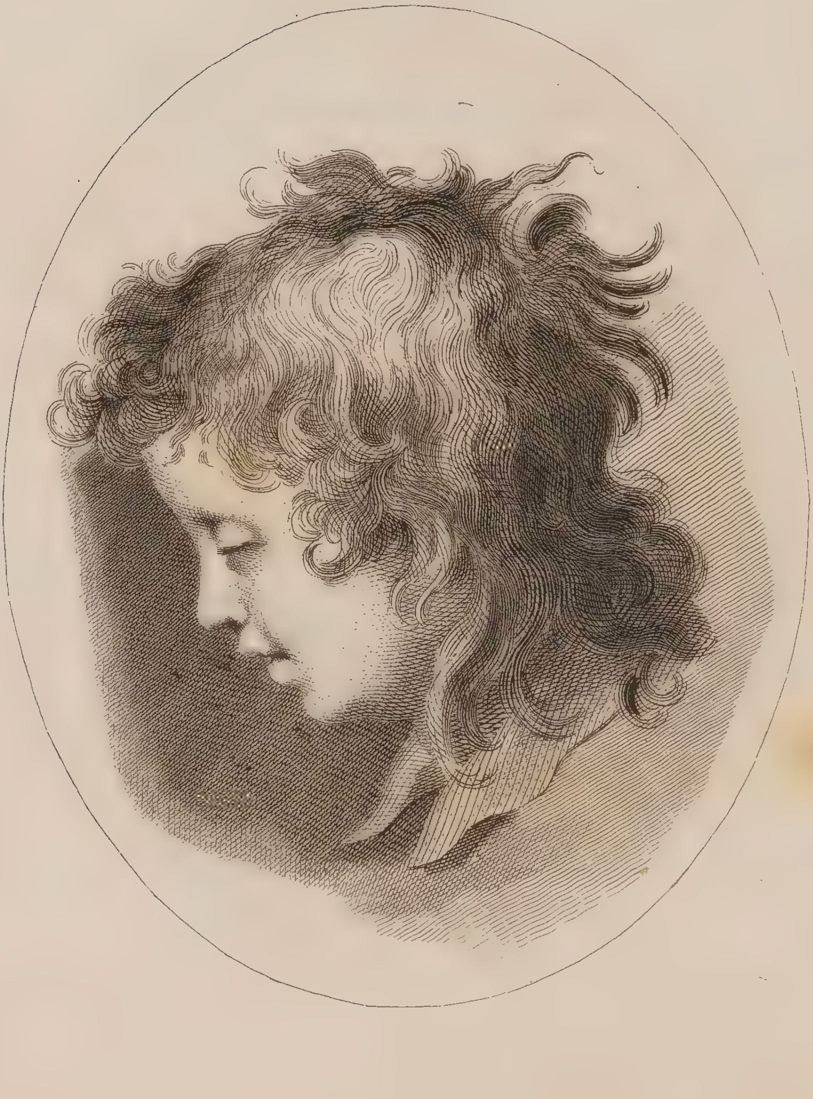
XCVIII



Heath Sculp

and whoſe hand follows with eagle ſwiftneſs. He is too proud to be vain, and too pertinacious to be as great as he otherwiſe might become.

XCVII.

A VERY worthy, benevolent, harmleſs, but far from great countenance, with more rectitude than depth; yet the forehead is neither ſtupid, perplexed, nor common. The noſe, indeed, at leaſt the upper part of it, approaches the uncuſtomary, the ideal. In the deſcent from the deceitleſs forehead to the worthy noſe, if I may ſo ſay, there is ſomething vapid, inſipid, and not to be found in nature. The worth of the noſe, eyes, and mouth is all harmony, though the eye has ſomething weak, and the mouth wants intelligence. The hair is affected; and does not appertain to ſuch conformation, or ſuch a countenance.

XCVIII.

THE phlegmatic-ſanguine forehead of a child, with correſponding noſe, mouth, and chin. The hair is too ſanguine-choleric for the forehead. In the deſcent to the noſe there is weakneſs, too much of the rectilinear, denoting little ſuperiority of mind. Not a ſingle feature, ſeparately conſidered, is excellent; yet has the countenance

nance ſomething which, if it does not attract, does not raiſe expectation, at leaſt prevents cenſure.

XCIX.

A VERY thinking, or, more accurately, the very intuitive forehead of wiſe obſervation. Diſcreet; loving order, perſpicuity, gentleneſs, and preciſion. The imagination appears in the countenance to be fixed on eternity: it delights in calm, deep, meditation, upon a few ſimple and great objects. Were the forehead not ſo well conſtructed, the under parts would eaſily paſs the bounds of reaſon and truth.

C.

THE whole of this profile may, probably, impoſe upon the ſpectator. The firm eye, the manly noſe, the mouth, which is tolerably congruous to theſe, the chin, beard, and hair, give an appearance of power, manly and noble beauty; but, in my opinion, the forehead contains ſomething oppreſſive, almoſt vulgar. Were we only to ſuppoſe it ſomething ſhorter, and more retreating, how much ſuperior would the profile be! There is much leſs underſtanding in the forehead than in the noſe, although this among noſes of underſtanding would by no means occupy the firſt rank.

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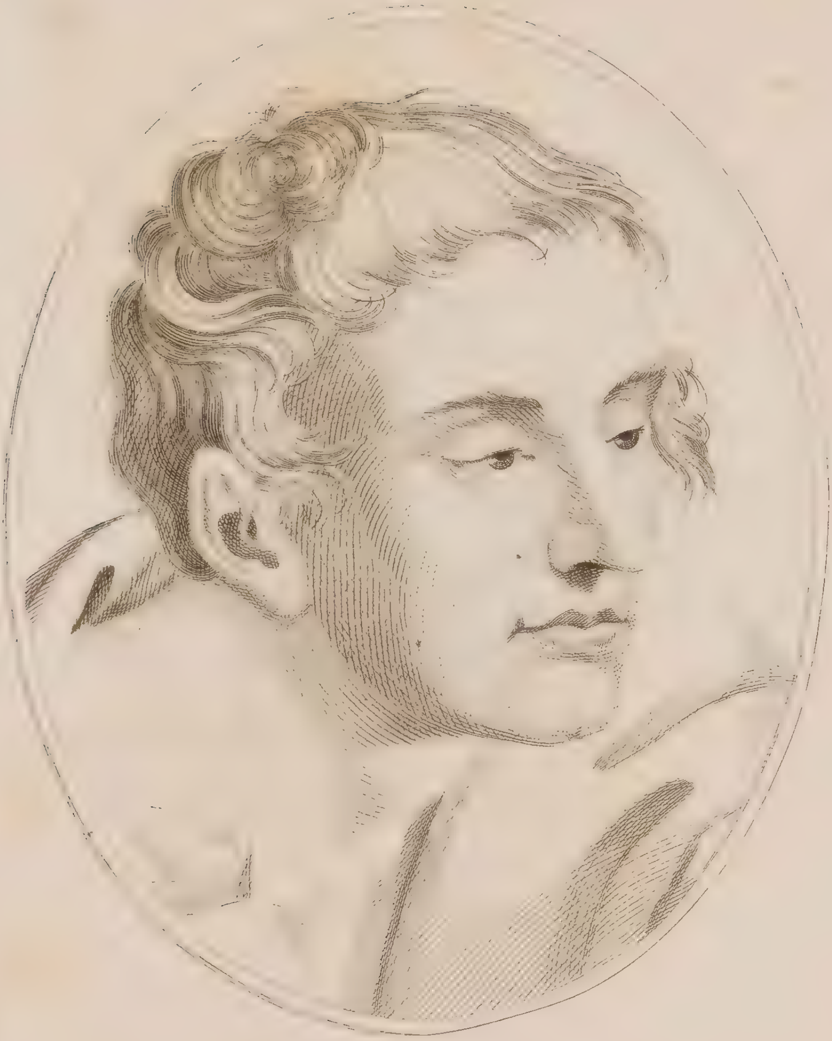
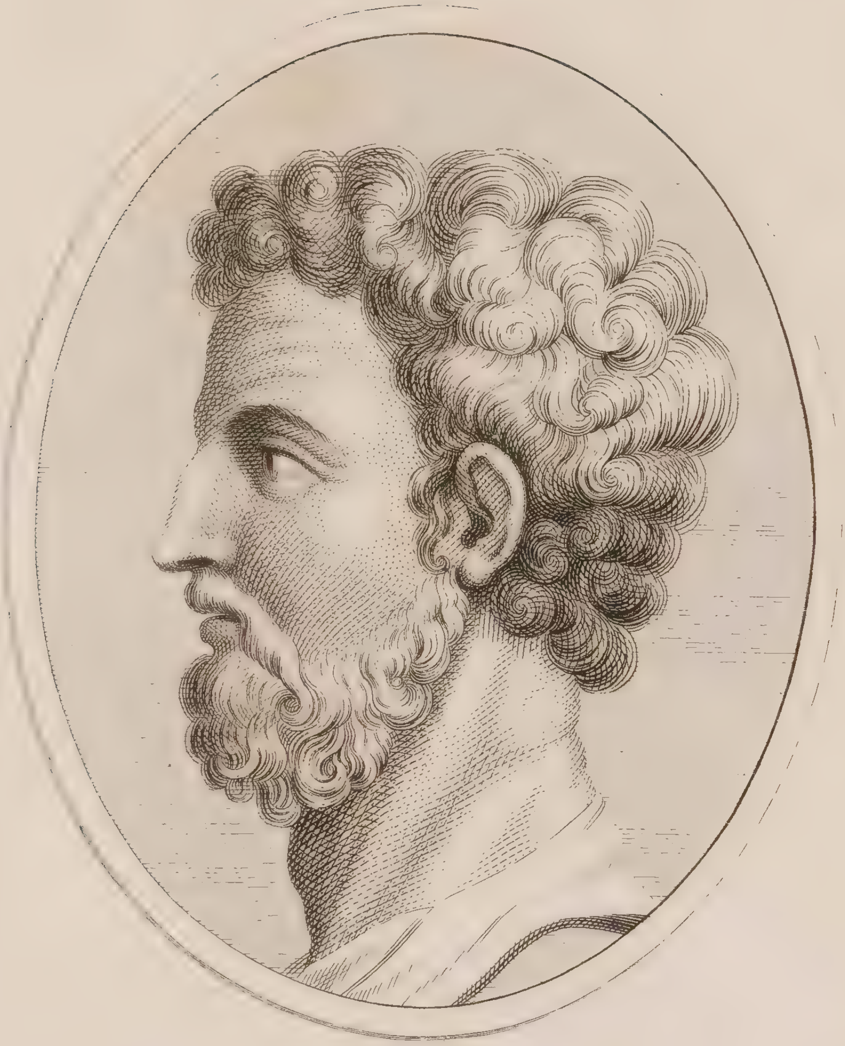
XCIX.



Heath sculp.

C. *Vol. III. p. 290.*



CI. *Vol. III. p. 291.*

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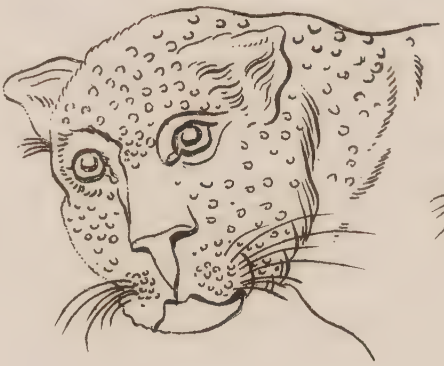

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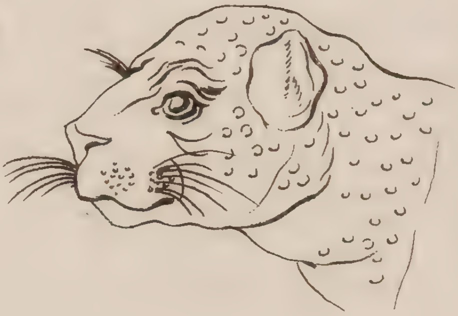

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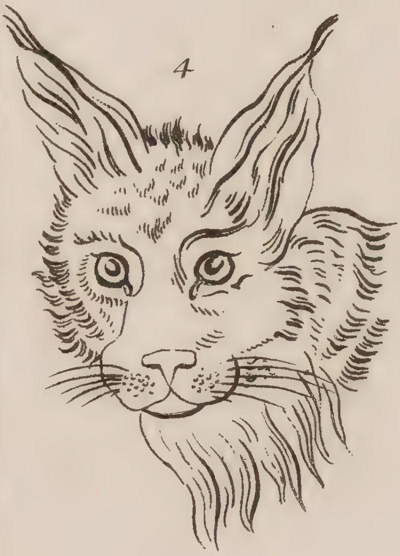

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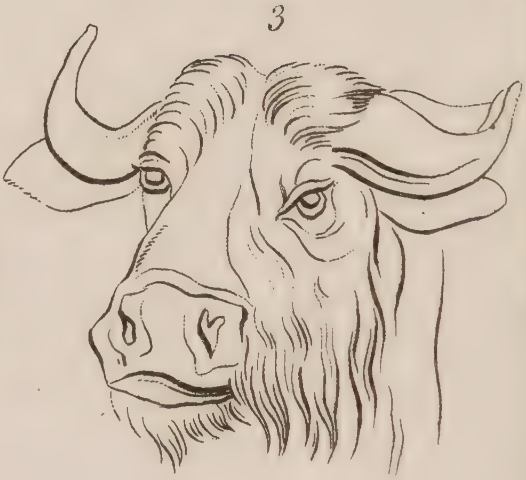

ON THE EYES.

CI.

WE only need conſider the aſtoniſhing difference between the eyes of men and brutes to determine, from the mere outline of the eyes, the difference of character. I am certain that, would any perſon undertake the labour of delineating the gradation, from the eye of a fiſh, or crab, to the eye of man, an animal ſyſtem of phyſiognomy might be obtained, by ſuch outlines. How much may be deduced from the long, the circular, or the oblique eye, eſpecially from the poſition and ſinking of the corners! The eye of the dog may be conſidered as a mean between that of man and the wildeſt animals. Fiſh and birds have round eyes, without angles at the corners of the eyelids. The ſharper the angle, and the more it ſinks, the more it is crafty. The more horizontal the eye and its angle are the more is it human. The leſs arched the upper outline is, without being horizontal, the more is it phlegmatic and ſtupid. As is the proportion of the angle of the eye to the mouth, as well in relation to its ſides as its opening, ſo is the humanity or brutality of the creature. How much more rectangular is the angle in the profile of the tiger than in that of the ox!

CII.

LET it be underſtood that, in the features we are going to conſider, our judgments will not be confined to the eyes alone, but to them moſt, and that many things will be ſaid which relate to following fragments. We ſhall begin with the countenances of fools, idiots, and madmen.

If the forehead of 1 be accurately drawn, the half-born fool can ſcarcely avoid becoming wholly an idiot. The eye is the leaſt inclined to idiotiſm.

2 The ſtrong grimace of an impotent madman, who diſtorts himſelf without meaning. In the eye is neither attention, fury, littleneſs, nor greatneſs.

3 The phlegmatic melancholy eye of imbecility, which may have wearied and ſatiated itſelf with enjoyment. Were the eyelid leſs fixed to the eyebrow, were the angle more acute, more correſponding to the long eye, the latter would be much leſs fooliſh.

4 A melancholy madman with propenſities almoſt great. The forehead occaſions me to ſay almoſt. The countenance is formed, as the very outline of the eye denotes, for ſcientific enquiries; but the too continued, the concentrated attention to one object, excluſive of all others, produces madneſs.

CII.

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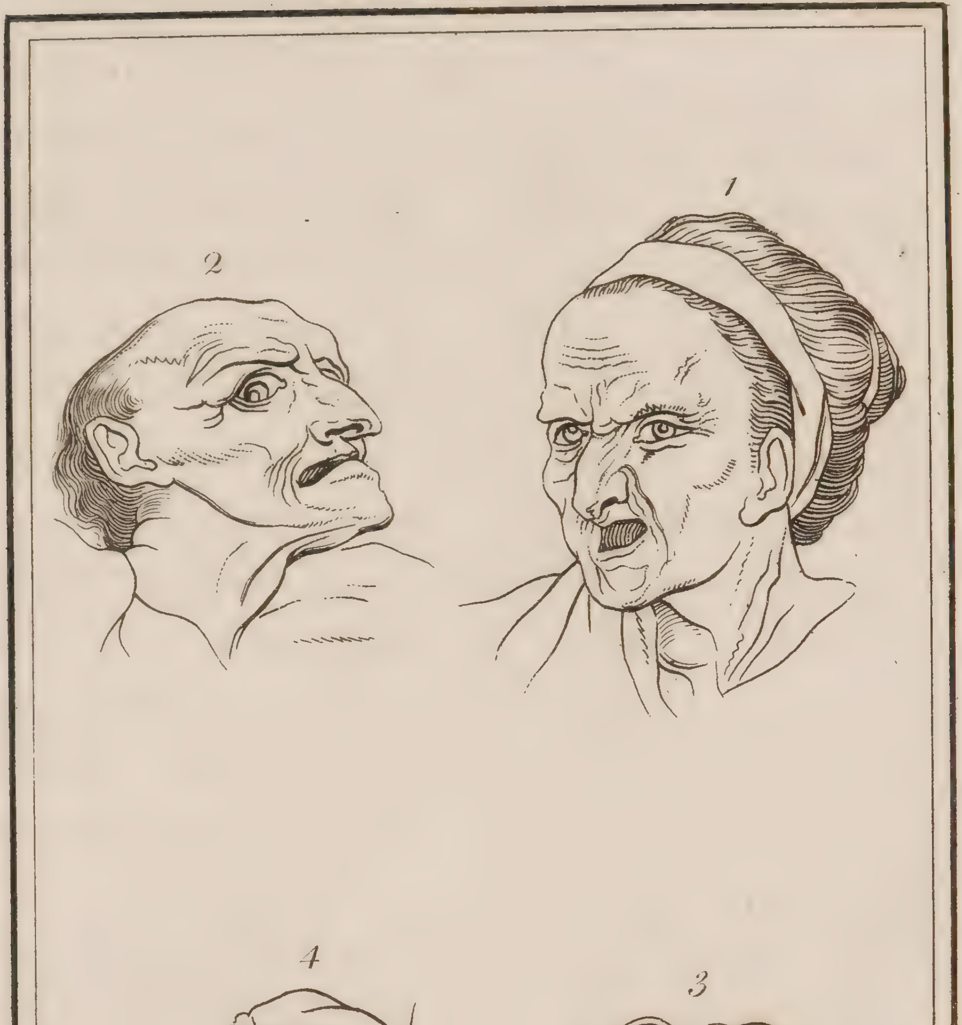
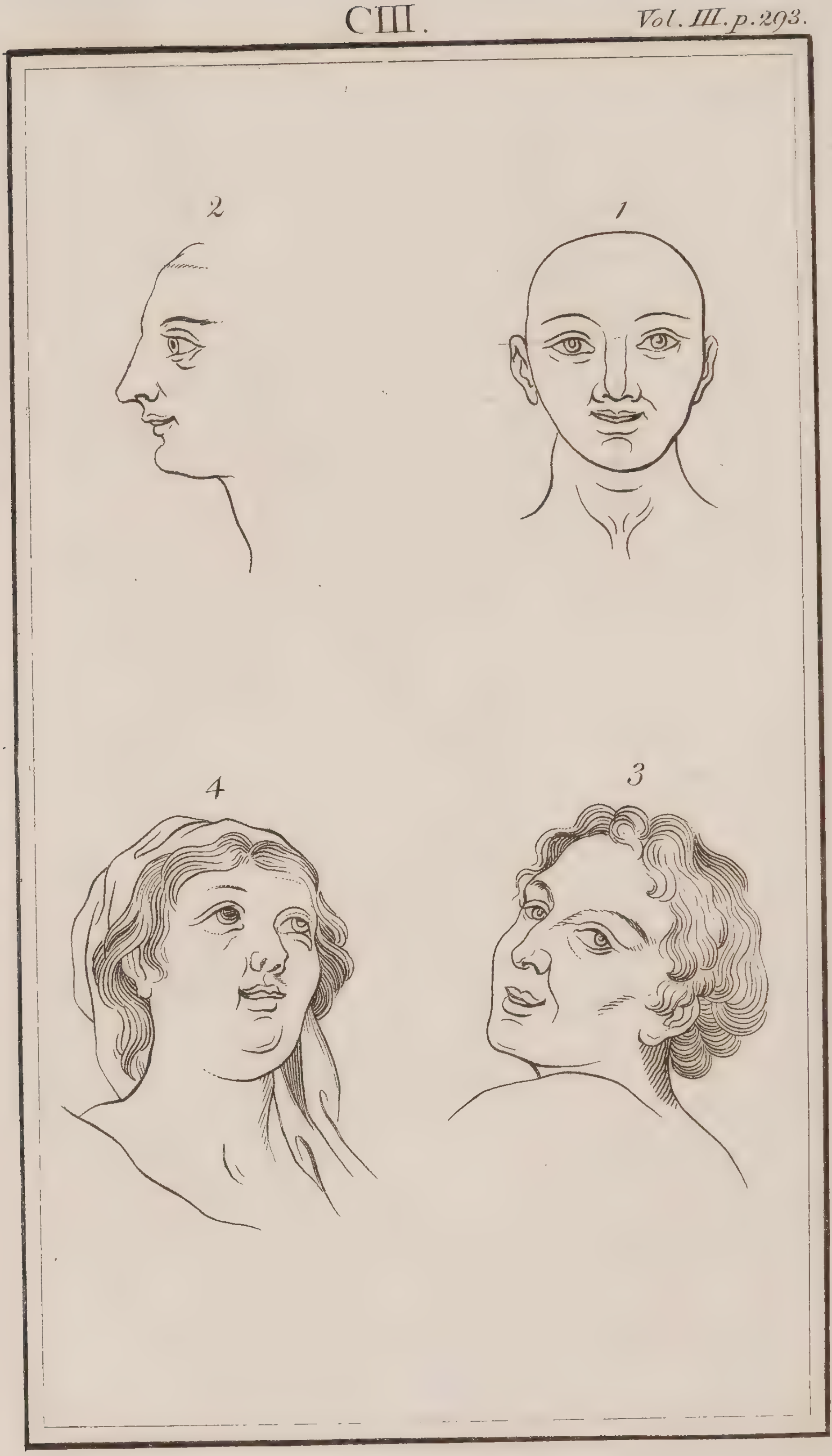


CIII. *Vol. III. p. 293.*



CIV. *Vol. III. p. 293.*

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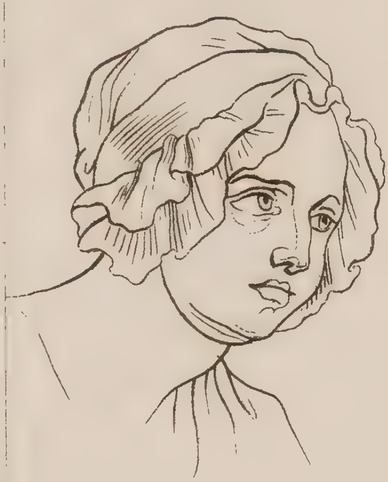

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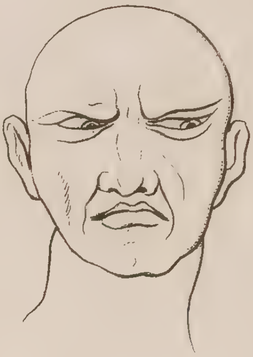

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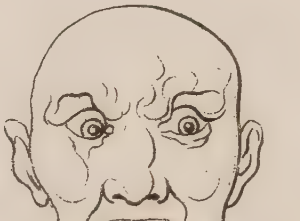

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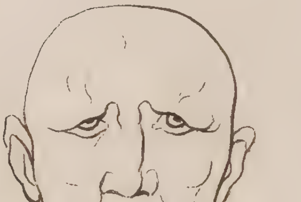


CIII.

AMONG theſe four there is no very ſenſible eye or mouth, though the ſame cannot be ſaid of noſes 2 and 3; and the noſe of 3 certainly does not belong to this fooliſh mouth. The eyes are nearly congruous to this forehead and noſe, though they are ſomewhat too weak. The eye of 4 is ſtupid, as is the whole countenance. The eye of 2 is upright, but not acute; has an honeſt, a plain, but not a profound look. The kindneſs of the countenance and eyes degenerates into imbecility.

CIV.

1 Eyes of abhorrence, fear, and contempt, without power and courage. The ſide glance ſhows contempt: a wiſe man cannot look thus. The down-drawn corners of the mouth have the ſame expreſſion. The wrinkles of the curled noſe, which ſeem to proceed from the eyebrows, are ſignificant of rage and abhorrence.

2 Eyes benevolently ſtupid. Wherever ſo much white is ſeen as in the left eye, if in company with ſuch a mouth, there is ſeldom much wiſdom.

3 Eyes of terror; pitiable, mean, fear.

4 Cruel, abhorrent, raging eyes; appertaining to the weak and wrathful character.

CV.

HENRY IV. of France, under the ſuppoſed influence of different paſſions. The greater the countenance the leſs can it, even in caricature, loſe its greatneſs. The noſe will, at leaſt, remain unchangeable in its form. The eyes are very ſignificant in all theſe four heads, and have almoſt the character of greatneſs; eſpecially, if I may ſay ſo, in the underſplit thickneſs of the eyelids. They look with curioſity, and liſten with aſtoniſhment. The mouth begins to conſider and to contemn.

2 Eyes which, from ſomething monſtrous ſuddenly ſeen, are rather affected by fear than rage. The mouth nearly weak and unmeaning.

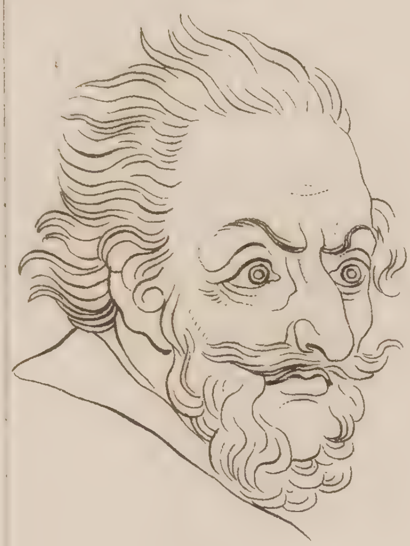
3 Unpreciſe, vacant, aſtoniſhment.—The eye is not entirely common, but rather the eye of perſpicacity, firmneſs, ardour.—The under outline of the upper eyelid ought to be ſtronger.

4 Again, vacant, indeterminate, aſtoniſhment; with fear and miſtruſt.—Cowardice in the lower part. The eyes almoſt powerleſs, fooliſh. The noſe of 3 is the wiſeſt.

CVI.

SANGUINE-choleric eye and eyebrow.—Penetrating, courageous, ardour, rather than jovial thoughtleſſneſs: yet not courage of the firſt or ſecond, but of the third or fourth rank. The right

CV.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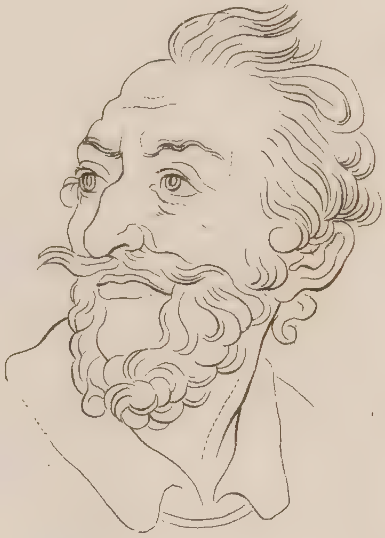
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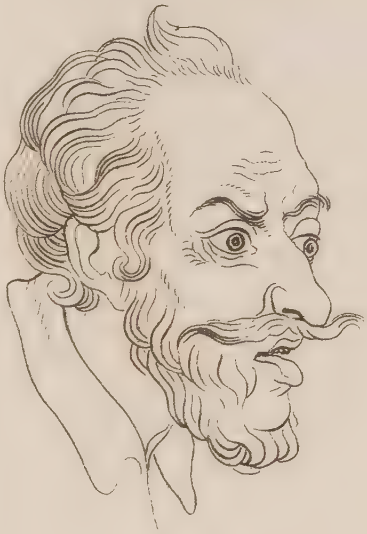
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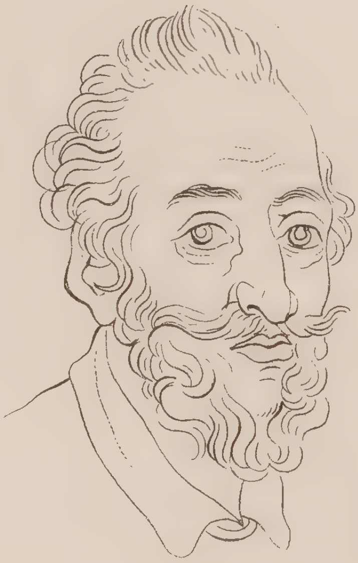
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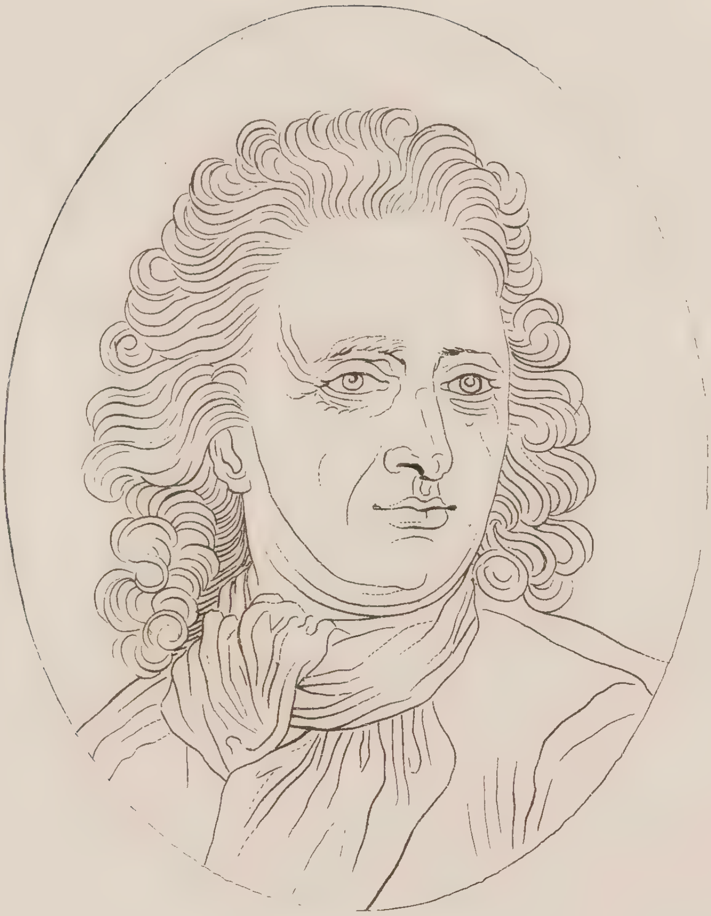
CVI.



Peter Schnk.

CVII.

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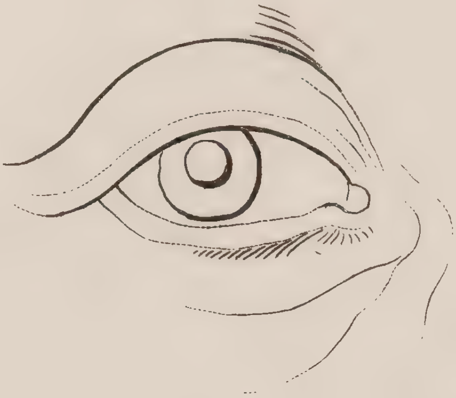

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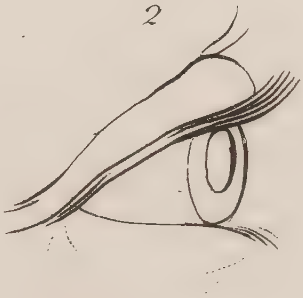

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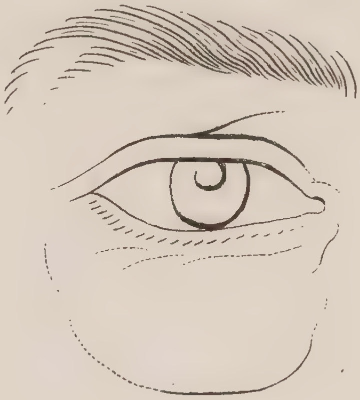
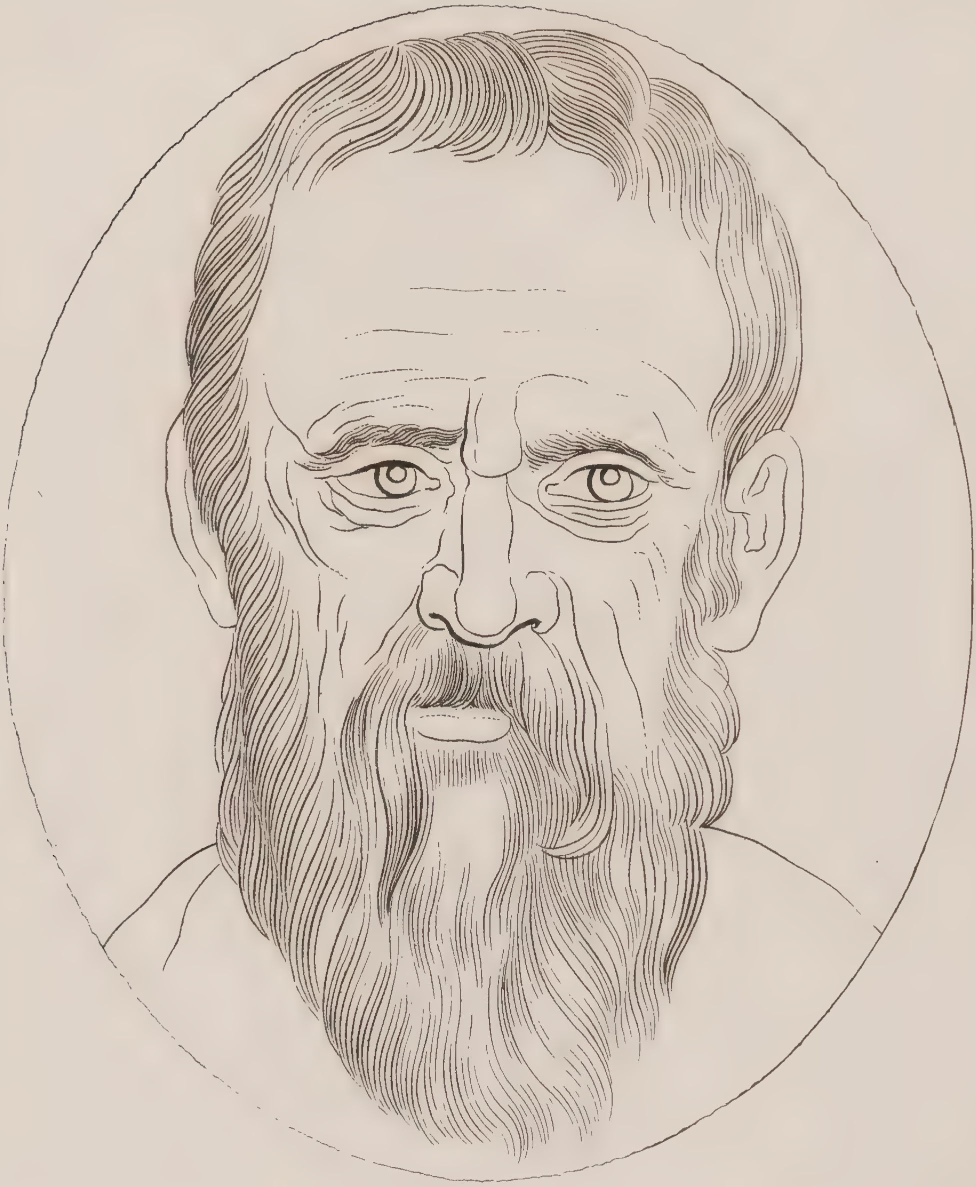
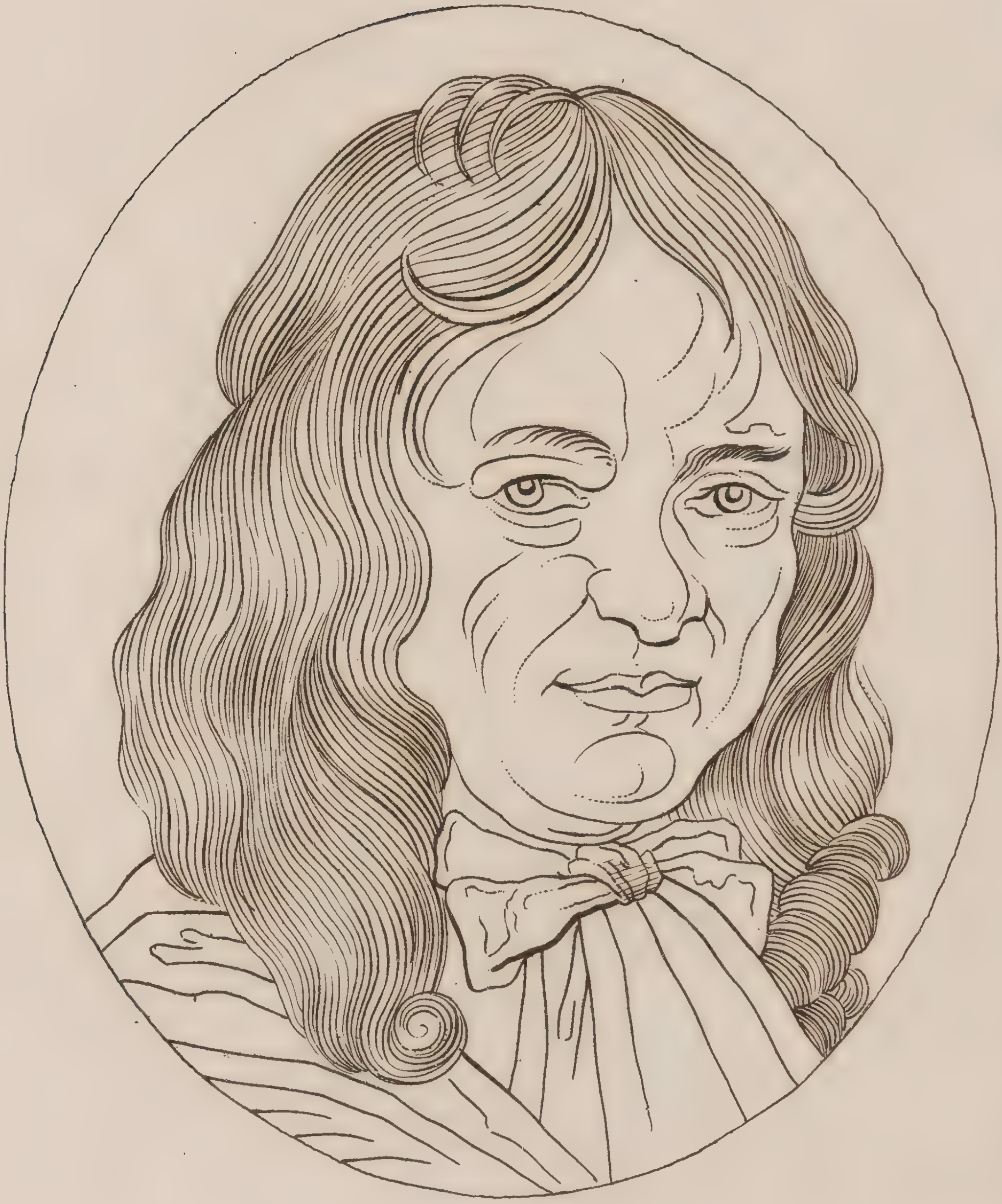


CVIII.



CIX.



right eyebrow is ſtill more expreſſive than the eye. The deepening delineated by the arched line between the eyebrow and upper eyelid is alſo ſignificant. The forehead is ſomewhat open; the noſe above mediocrity; the mouth inclined to cheerful good ſenſe; the whole rather noble and generous.

CVII.

VERY characteriſtic eyes of inveſtigating obſervation; not governed by opinion, but eaſily led to ſuſpicion; formed for unremitting induſtry, and the ſevereſt punctuality; loving order, tranquillity, exactitude; almoſt hating the bold eccentricities of genius, or what is not perfectly correct; yet are they not deſtitute of fancy or wit in converſation.

CVIII.

EYES, eyebrows, and add, alſo, forehead, noſe, mouth, and hair, ſtrong, powerful, pertinacious, immovable, penetrating, preciſe, active; courageous in completing; inimical to all timidity, irreſolution, and uncertainty.

CIX.

THE eye of an artiſt more limited than the former—wholly choleric-ſanguine-phlegmatic. No work either entirely void of merit, or ſublime, can be the product of this eye. It will be alive for whatever is called the induſtry of art, averſe to every thing incorrect, and incapable of whatever requires genius.

CX.

A SMALL eye under a highly capacious forehead, but which can neither accurately develope, nor poetically colour. Such eyes commonly give a monkey appearance, are crafty, and penetrating, but have not the look of greatneſs. They love œconomy, and deteſt no vice more than that of extravagance. Countenances like this neither attract nor repel. We are pleaſed with their occaſional company. They, uſually, are religiouſly inclined, diſcern with ſome perſpicacity, but are deficient in mind and enthuſiaſm.

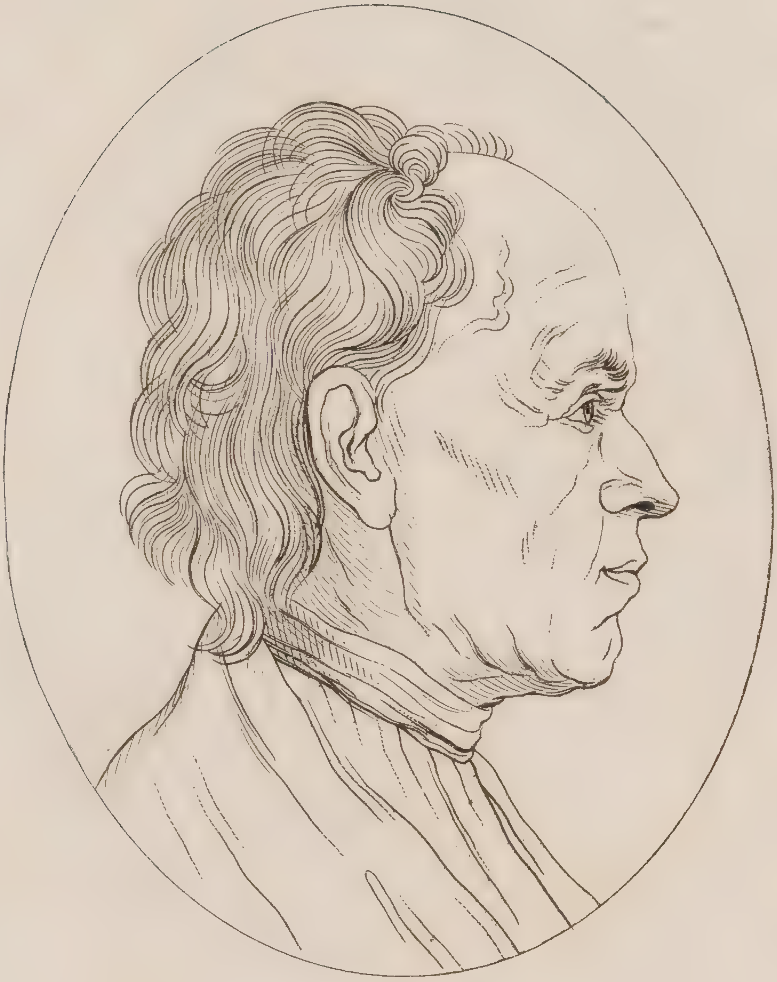
CXI.

A SKELETON of the countenance of La Fontaine, through which, if I may ſo ſay, amorous pleaſure is infuſed by the eyes. It is truly anacreontic. The eyes revel and delight in the pleaſures of ſenſe. Such noſes teſtify voluptuous wit; they wave the contours of beauty, and forget themſelves in careleſs and refined enjoyments.

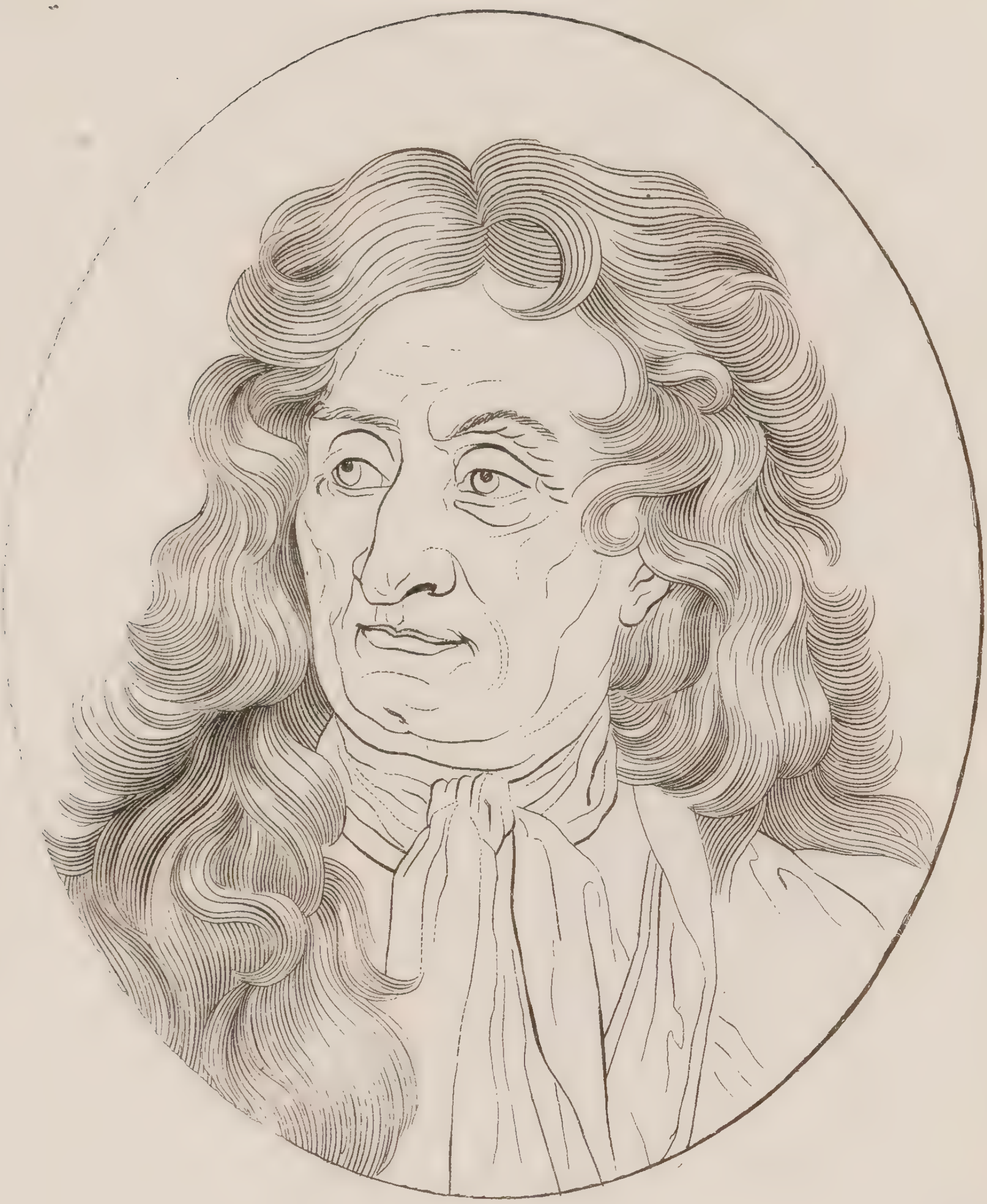
CXII.

I FORGET the name of the original, know not the leaſt of his character, nor, to ſay the truth, can I, from experience, ſpeak with ſufficient accuracy

CX.



CXI.



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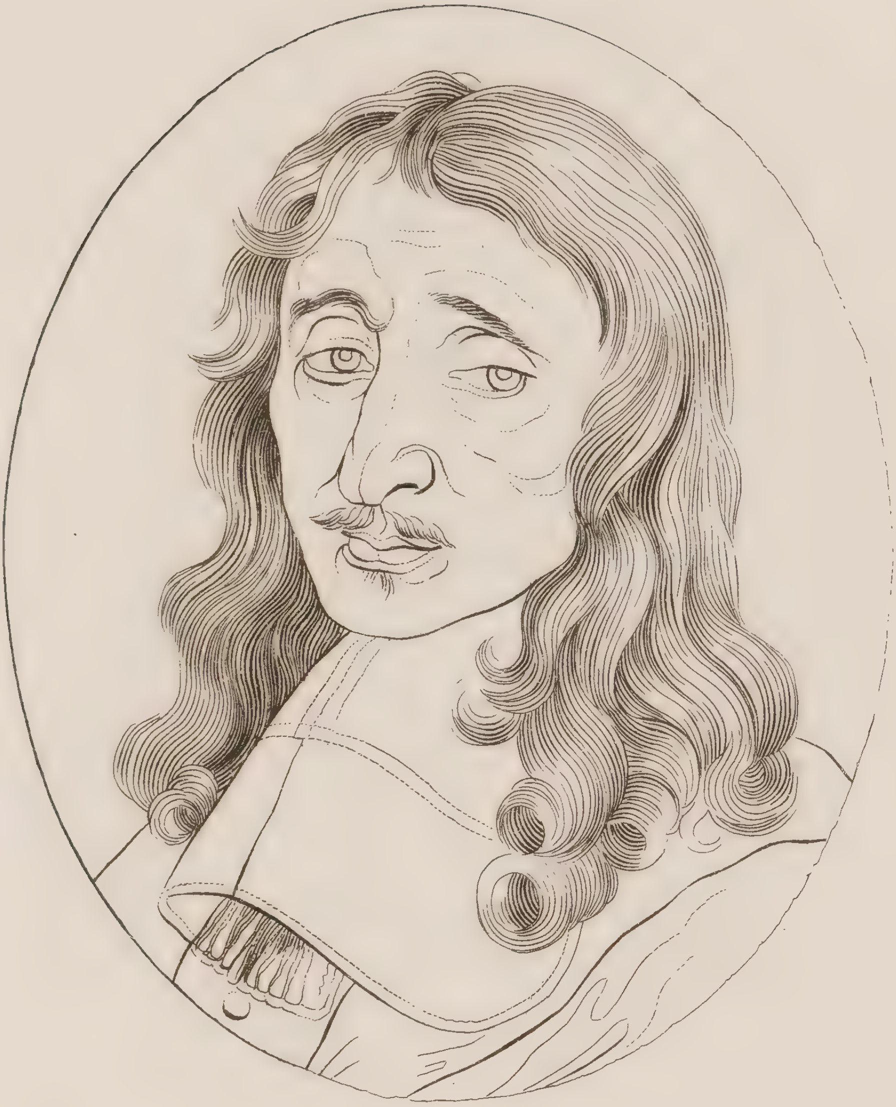

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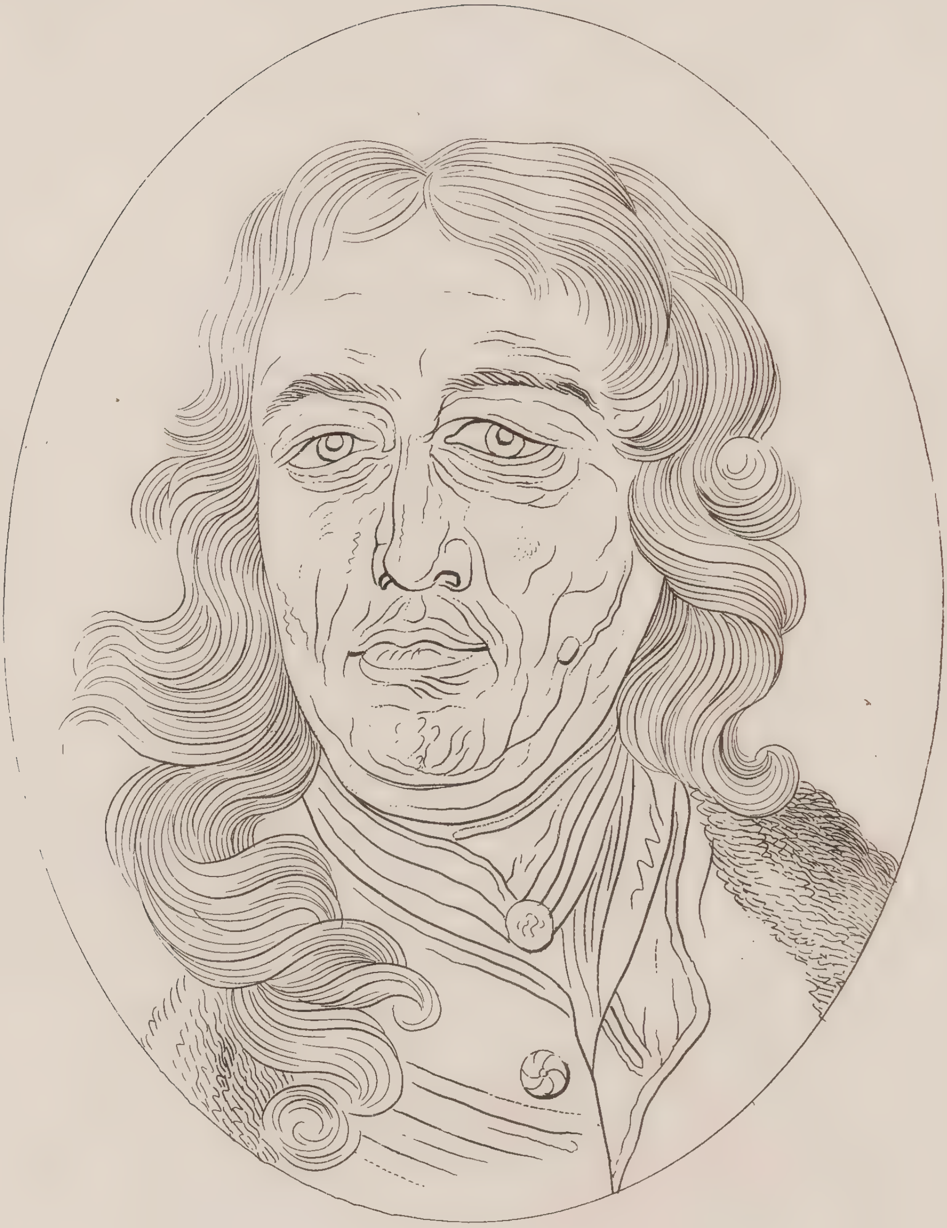

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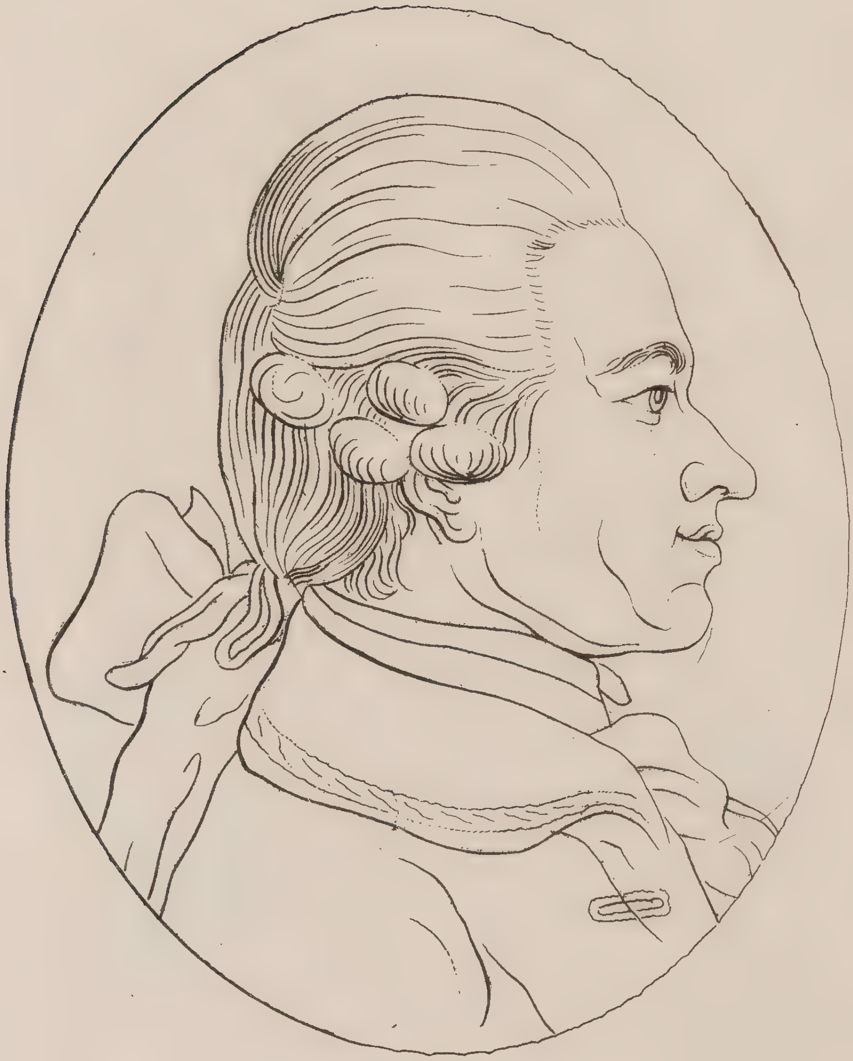


curacy on theſe extraordinary eyes; yet will I venture to affirm, from my own phyſiognomonical ſenſation, this can be no common perſon, no man of mediocrity; nor can he be cheerful, jovial, or volatile. Deeply circumſpect, prudent, and eaſily led to be anxious; earneſt in enquiry, religiouſly conſcientious, ſuch muſt he entirely be.

CXIII.

THE true eye of the artiſt, which nothing eſcapes; loves truth, preciſion, boldneſs, and power; but cannot elevate itſelf to the great; and with difficulty to pure taſte and perfect elegance. The eyes alone denote the power and the will; the mouth may ridicule, defy, contemn. The noſe, like the eye, abounds in good ſenſe and preciſion.—Firm productive character is evidenced throughout.

CXIV.

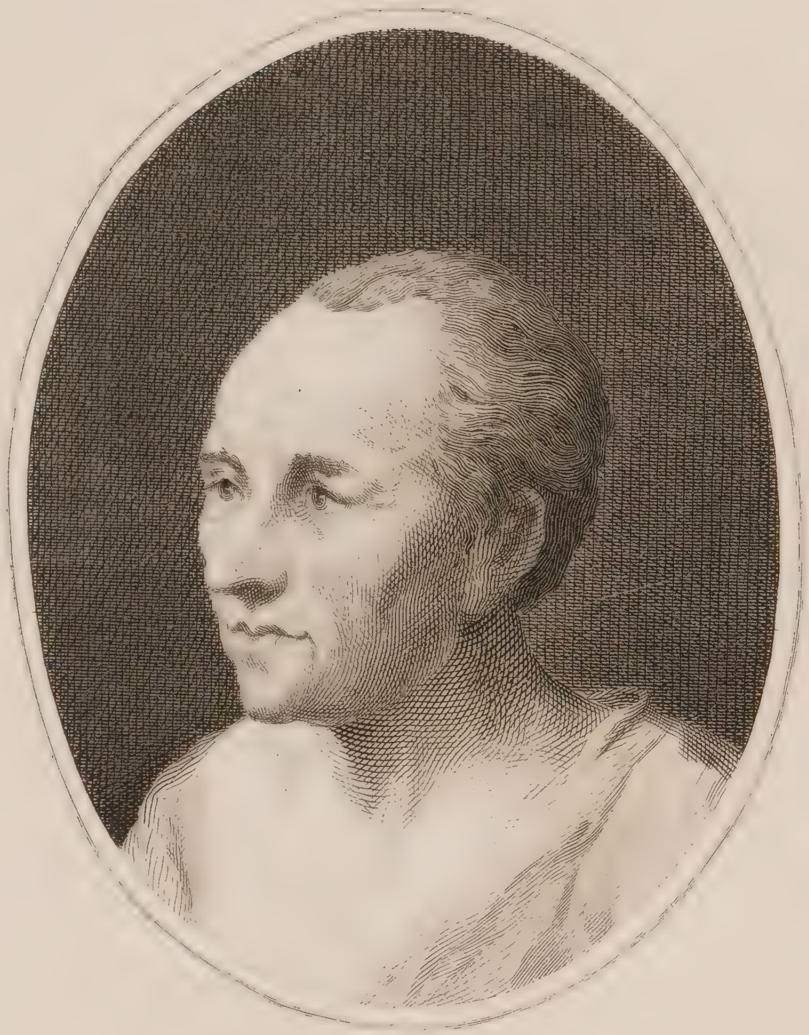
THE profile of one of our greateſt, moſt inventive, inexhauſtible artiſts, whom, in the path he has choſen, no age, no nation, can equal. I never yet have had the pleaſure to ſee the original, and will freely, alſo, confeſs that, had this and the following reſemblance of him been laid before me, without the name, I ſhould not here have expected ſuch inexhauſtible and incomparable genius. I am convinced that the countenance

nance of genius cannot be transferred to copper, even though the hand of genius itſelf be employed in the performance. Chodowiecki, the author of numberleſs drawings and engravings which are unique in their kind, muſt have ſomething ſpiritual, ſomething ſuperior in his countenance, which no pencil, no tool, can imitate. Yet does this profile, indifferent as it is, certainly denote, in the eye, in the eyebrow, eſpecially when combined with the mouth, an artiſt predeſtined by nature to obſerve, and rapidly to ſeize, innumerable characteriſtic forms, attitudes and traits. The forehead, noſe, and chin, do not promiſe ſo much as the eye; yet they do not contradict the eye; though, probably, that is to ſay in this outline, they appear to limit the penetrating glance of the artiſt.

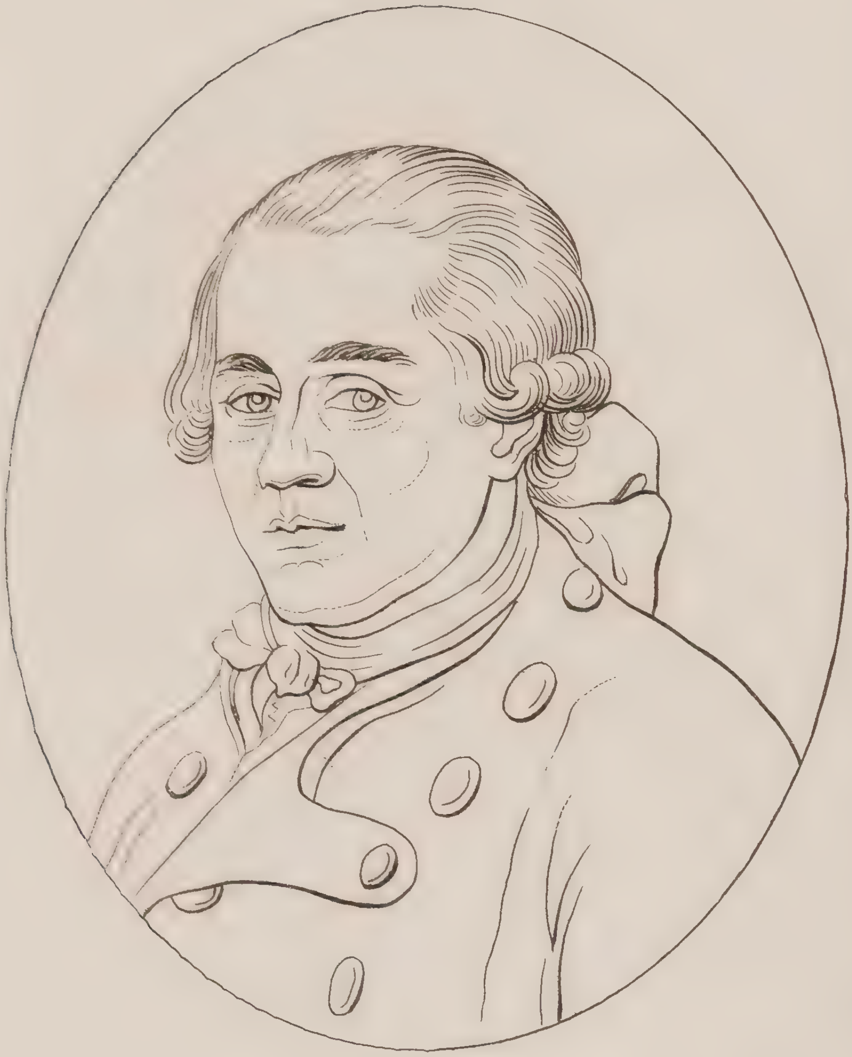
CXV.

ANOTHER of the ſame, which, though not enough, ſpeaks more than the former. How reflective is the look of this inveſtigating eye, how expreſſive of patient induſtry! The little which we ſee of the eyebrow decides in favour of the genius of the artiſt. The mouth and chin ſeem to me moſt to harmonize with the eye, and moſt to characteriſe the man formed to obſerve and to imagine.

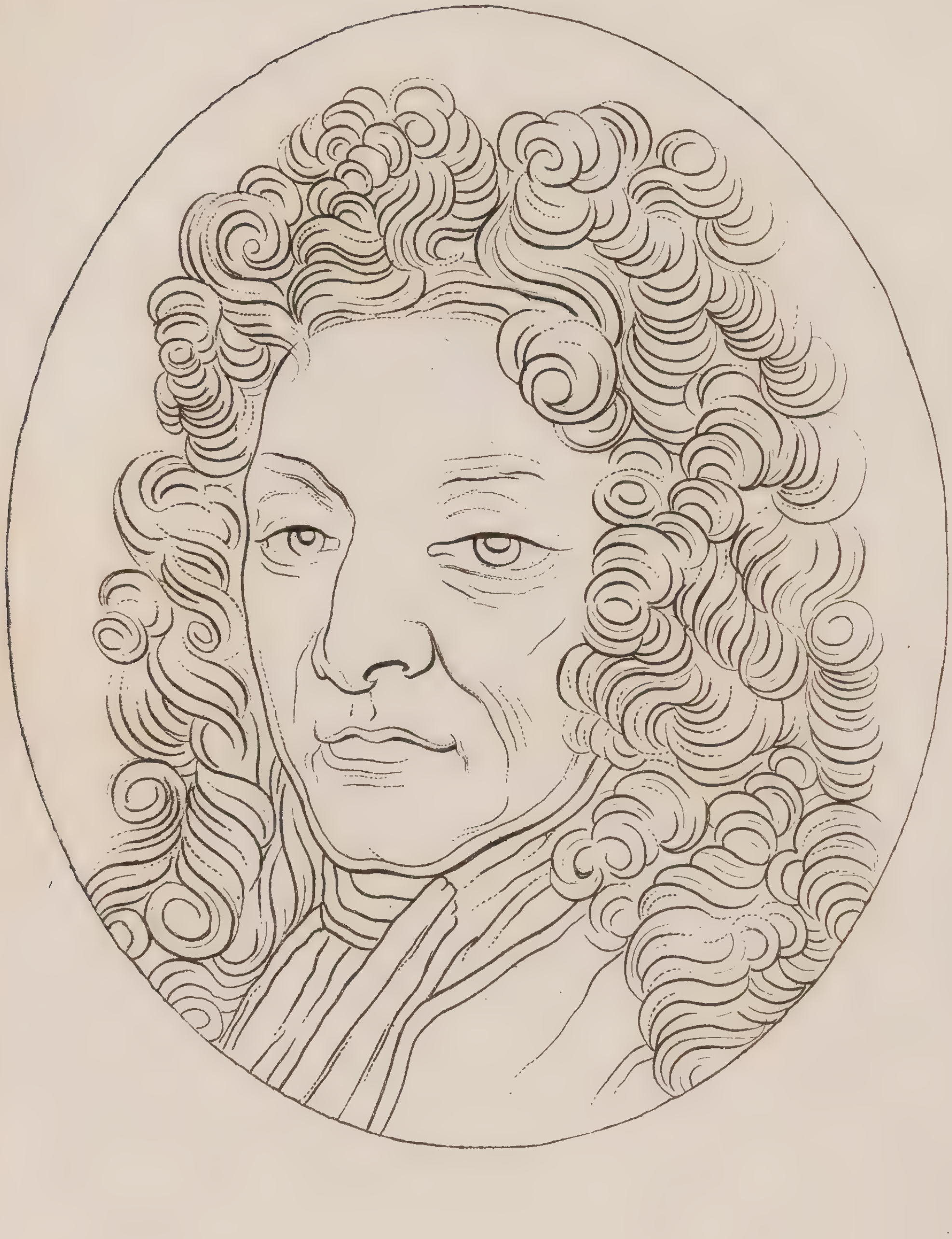
CXV.



CXVI.



CXVII.



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CXVIII.

CXVI.

ON a firſt view, without heſitation, I pronounce this to be the eye of genius, when accompanied by this eyebrow, forehead, and mouth. It ſees what is not viſible to one in ten thouſand; that which is moſt unremarked yet moſt worthy of remark: it is what I call the glance of genius. The forehead and noſe, indeed, are not excellently characteriſtic. The mouth is ſuperior to the forehead as they are here drawn; is full of fancy, wit, and impetuous diction. The chin I find very conformable to the eye.

CXVII *.

BE not offended or miſled by this rather miſdrawn mouth, or the too feeble noſe, ſo as to overlook that greatneſs of character viſible in this countenance; particularly in the eye; that is too evidently Engliſh, too viſibly genius of the firſt magnitude, to be miſtaken. This eye includes a century, and the concentrated powers of the human race. It obſerves more than ten thouſand of the obſervant, produces more than ten thouſand of the productive. Calm and great, full of the tranquil conſciouſneſs of comprehenſive wiſdom and accurate powers of performance, it preſents its works to ſucceeding centuries, and diſdains to notice the contemner.

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* The word Wreen is engraved on the original plate, which ſeems to be meant for Sir Chriſtopher Wren. T.

CXVIII.

THE ſame countenance more weakly drawn. The intent was to ſoften, the effect has been to enfeeble. The forehead is much leſs ſignificant, much more confined, than the former. The more openly depicted eye has loſt much of its genius, yet was it impoſſible entirely to efface the character of the great man. I particularly requeſt attention to the bending of the noſe downward, and the correſponding wrinkles. It is equally extraordinary and certain that indeſcribably much of the expreſſion depends on theſe wrinkles. The corner of the mouth, on the right ſide, is the reverſe of being maſterly drawn ; yet mind is ſo apparent, in ſpite of defect, that the original could not but be canonized by the phyſiognomiſt.

CXIX.

OUTLINES OF EYES AFTER LE BRUN.

1 INSIPID, vacant, unnatural. The upper line may either belong to the eyelid or eyebrow.

2 Terror and wrath, devoid of power. The arching of the eyebrow and the breadth of this bony noſe are alike impoſſible where the corner or angle of the eye is ſo obtuſe.

3 Terror, abhorrence, and rage ; but general, not determined, not accurate.

CXX.

1 EYES which never can attain the thoughtful.

CXIX.

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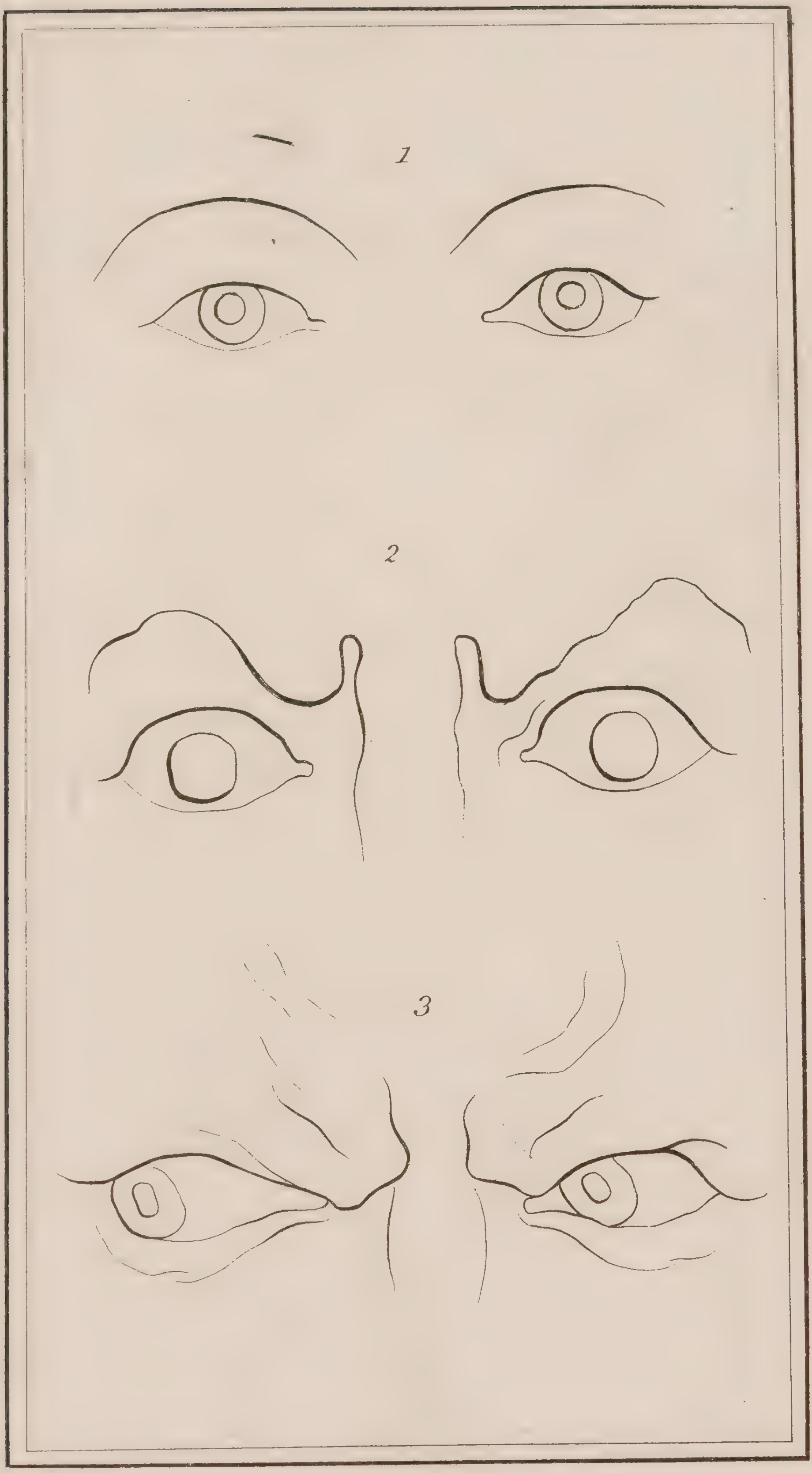

CXX. *Vol. III. p. 300.*

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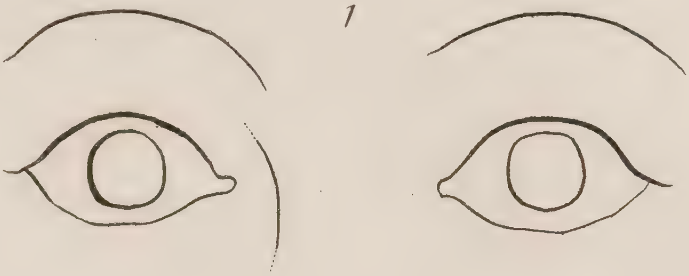

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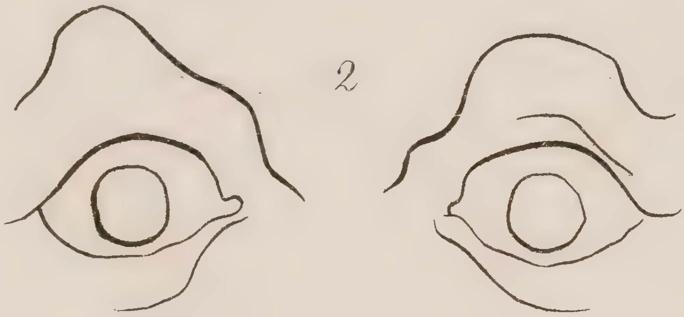

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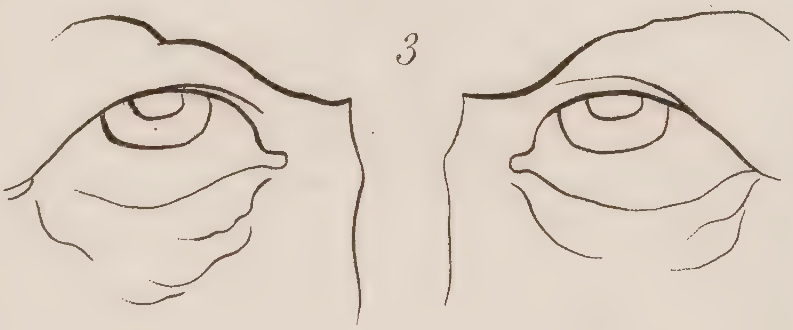

CXXI. *Vol. III. p. 301.*

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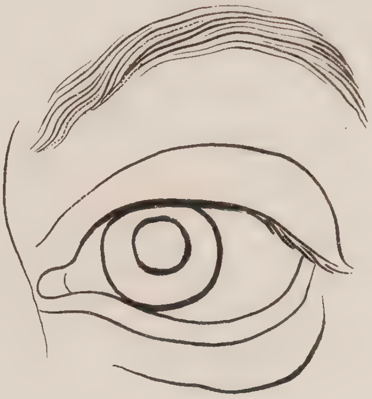

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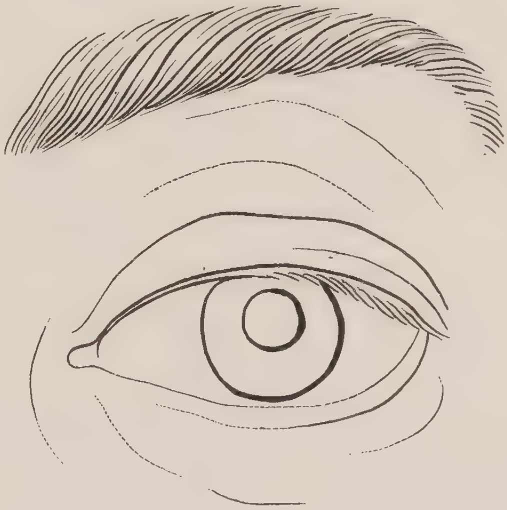
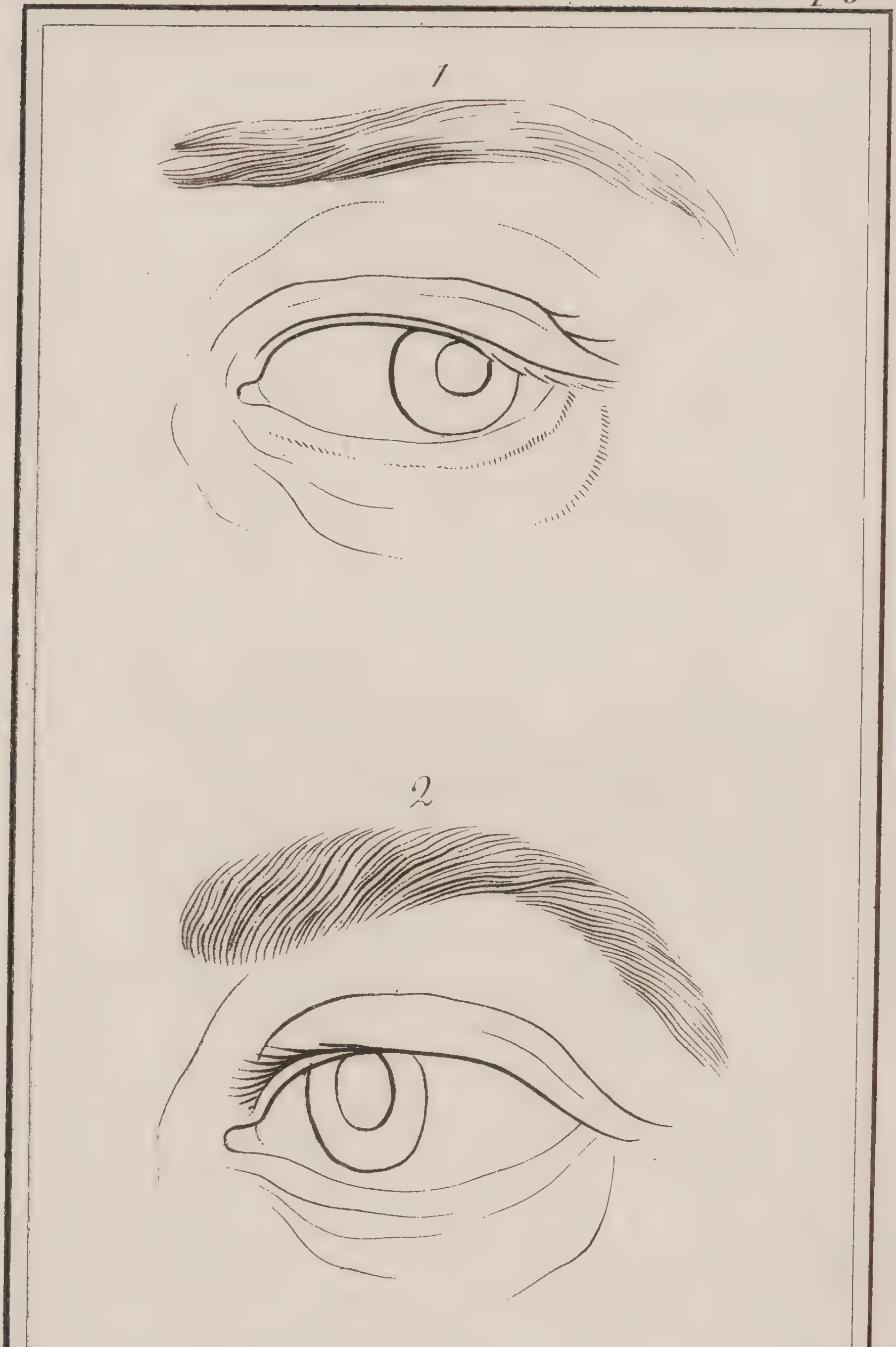
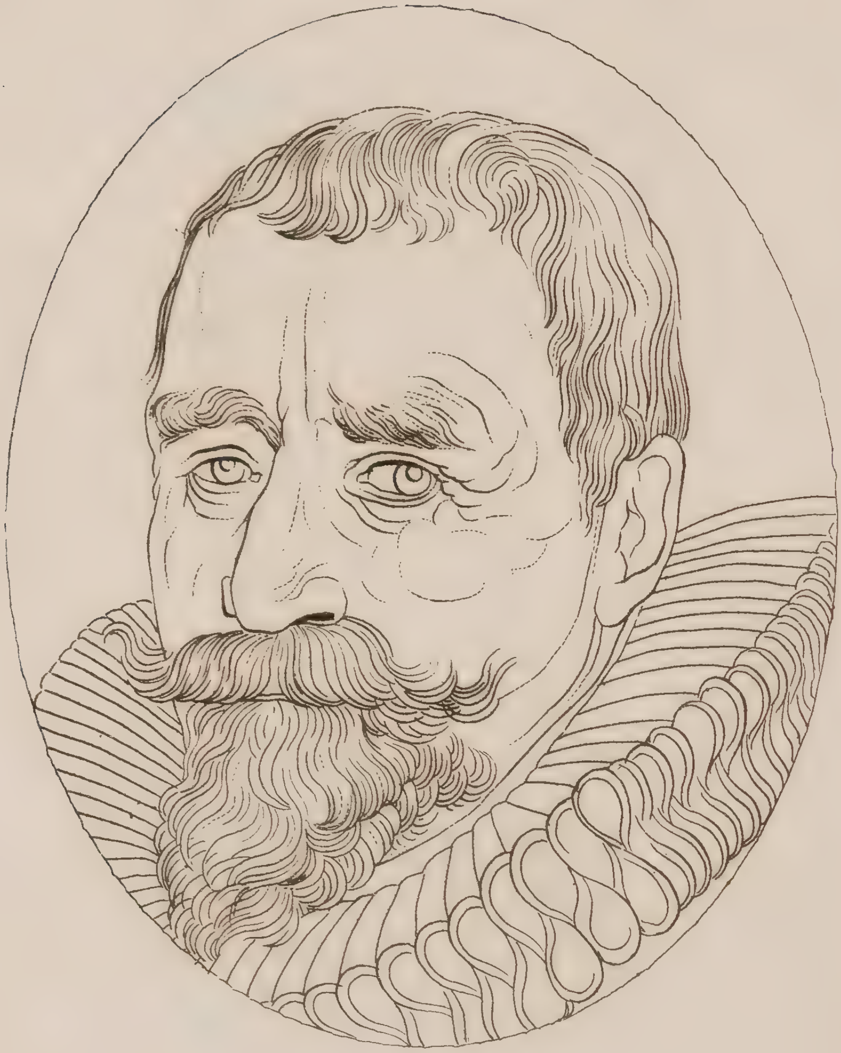


CXXII. *Vol. III. p. 301.*



CXXIII.



ful. The firſt outline of ignorant aſtoniſhment. Eyes which nothing take and nothing give.

2 Convulſive rage: the affectation of power without the reality.

3 Stupid devotion mixed with pain.

CXXI.

1 THE eye of the choleric temperament, full of courage and active reſolution.

2 Leſs courageous, but wiſer; leſs firm, but more conſiderate. The angle of the eye is too ſhort for an eye ſo long; the under bending of the upper eyelid not ſuitable to, not in congruity with the eyebrow.

CXXII.

1 WITH more genius than the former; but the angle again too obtuſe, and the outline of the under eyelid inaccurate. An eye that penetrates the heart; intirely obſervant of men, and born heroic.

2 Leſs genius. The under outline, once more, inaccurate, unmeaning. A ſanguine-phlegmatic eye; ſomewhat languid; rather conſidering the whole than attending to the minute; deſpiſing the little, and diſpoſed to the comprehenſive.

CXXIII.

EYES and eyebrows of diſcreet, firm, active choler. A man who cannot be tardy; hating irreſolution; uniting the ſagacity of the elephant and the courage of the lion. The under part of the countenance has moſt of the lion. The noſe unites courage and wiſdom: the eye is deep, and inſpects deeply. The ſurrounding wrinkles are in favour of wiſdom and worth; and ſtill more the eyebrows.

ADDITIONS ON THE NOSE, MOUTH, AND CHIN.

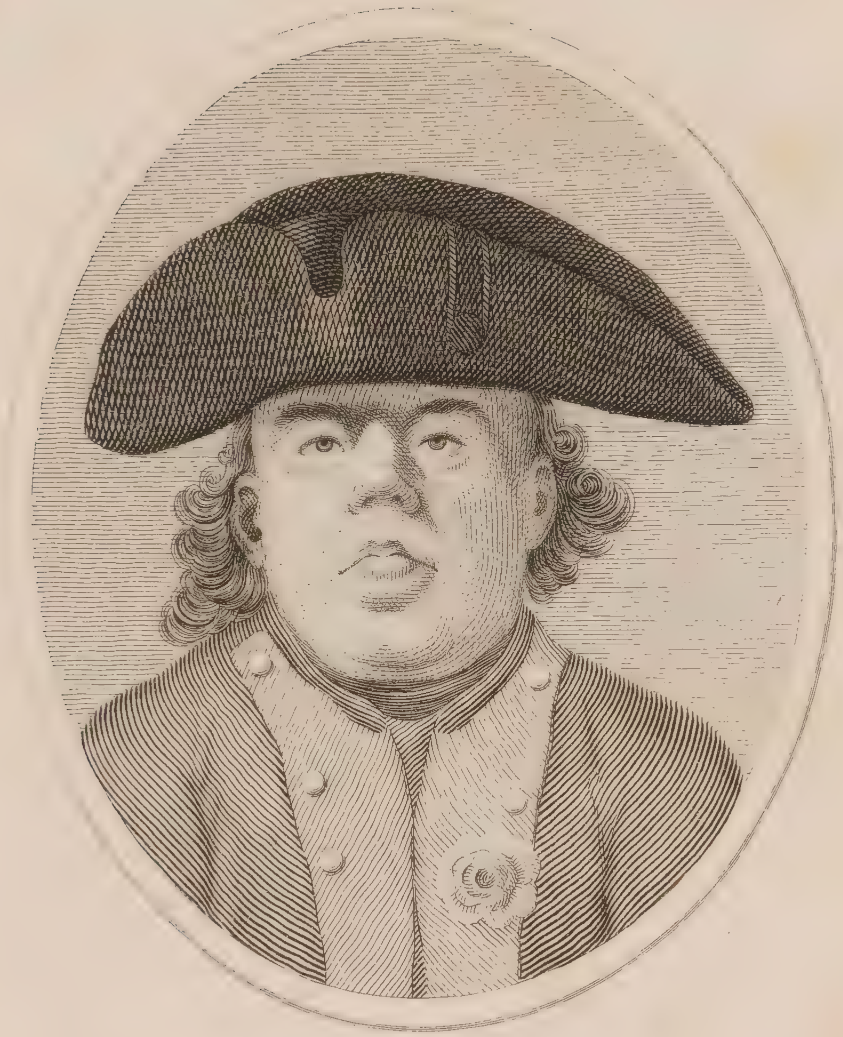
CXXIV.

ALL turned up or ſnub noſes do not denote folly, but when they are turned up in this degree, when the noſtrils are ſo ſmall, the upper part of the ear thus ſhortened, the corner of the mouth thus drawn down, the upper eyelid ſcarcely viſible, and eyes thus ſmall, together with a chin engroſſing ſo conſiderable a part of the countenance, we may then, without injuſtice, conclude that, though of the benevolent kind, there is native dulneſs.

CXXV.

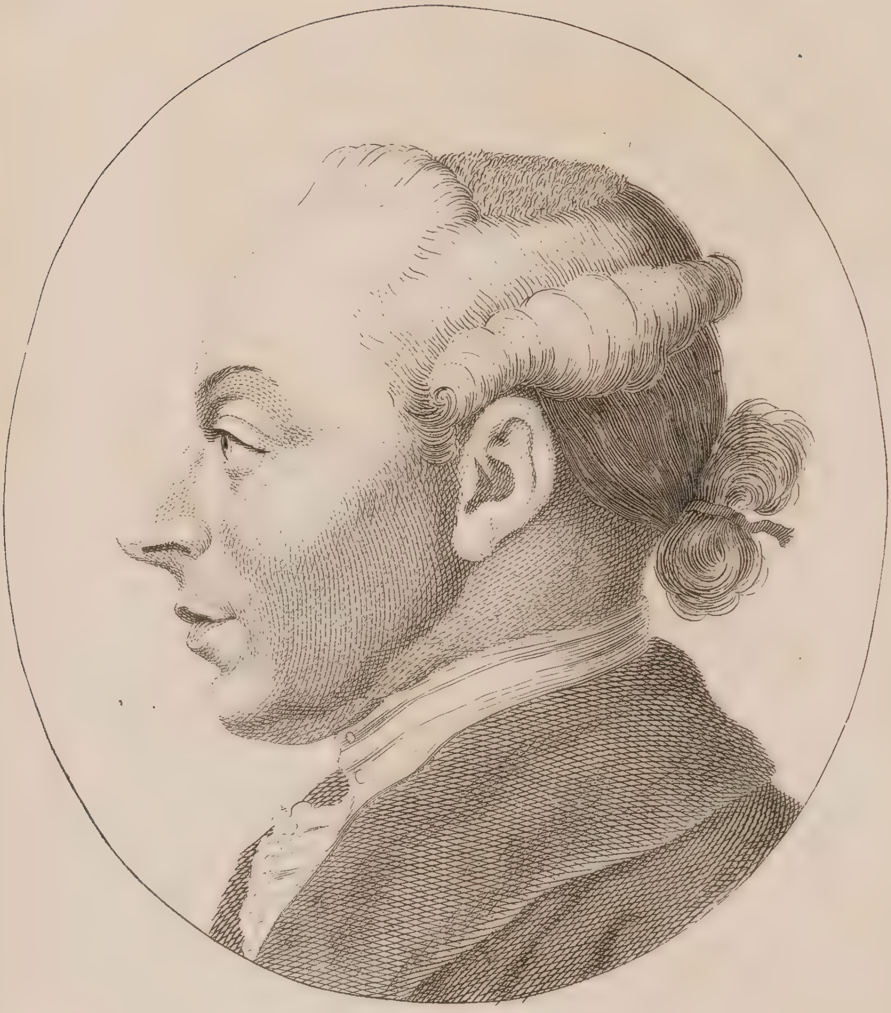
SUCH noſes have pointed chins, and where the noſe and chin are both pointed the lips are ſeldom large; but there are always marking traits from the noſe to the mouth. How ſignificant of cynical wit are ſuch traits in the profile of Voltaire! The upper part of the noſe is moſt witty, but this expreſſion diminiſhes toward the point. The mouth is extremely full of

CXXIV.



CXXV.

CXXVI



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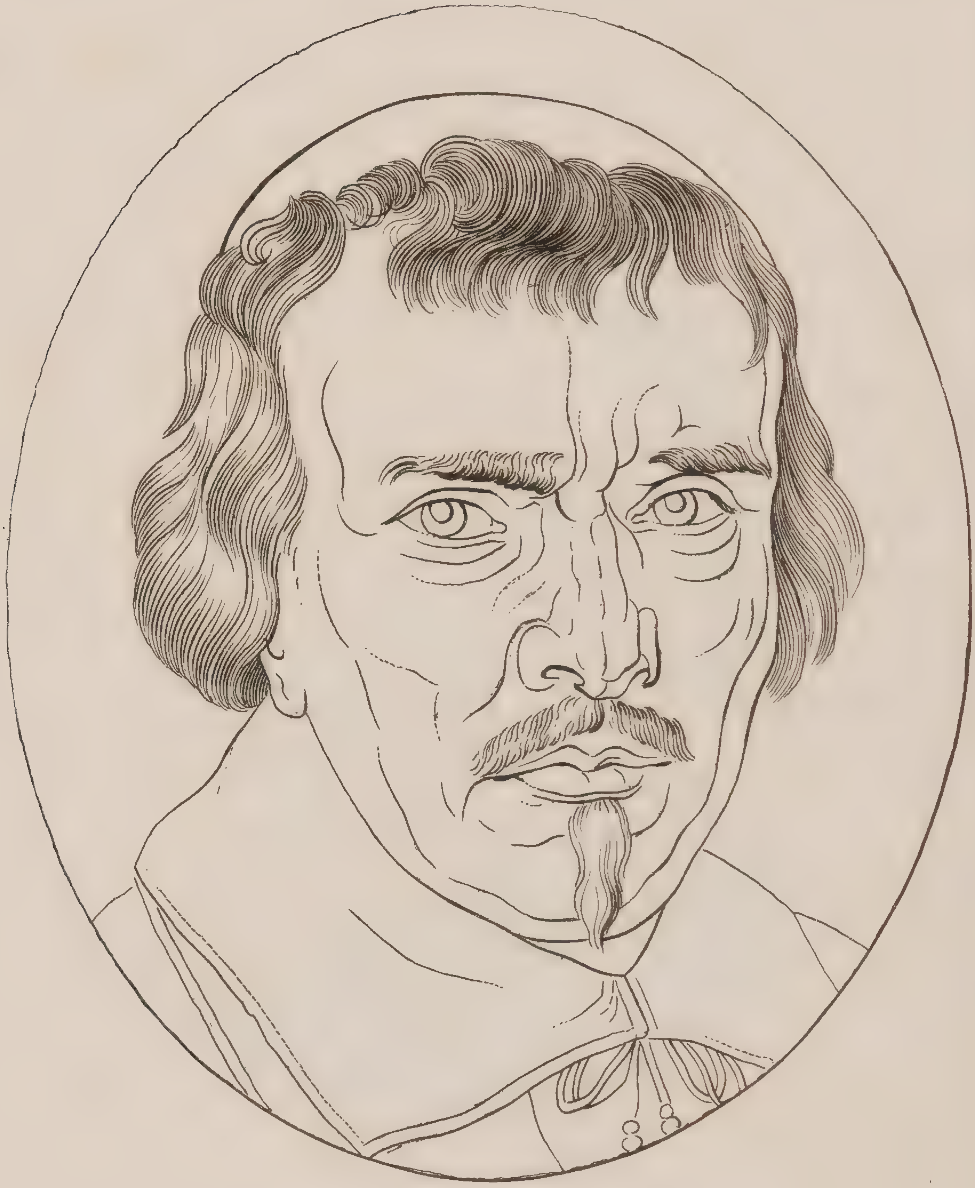


of wit and ſatirical fancy, with vanity, and the ſatisfaction of avarice.

CXXVI.

ELEGANT, thoughtful, comprehenſive: one formed for the diſcovery of truth, either as politician, author, or experimental obſerver; that creates not, but delights in all which is, and eſpecially in that which only can be, the offſpring of fancy. Confuſion will never be miſtaken by him for genius. The forehead is not entirely accurate, but is weaker than in the original. Its general form is true, but ſome ſmall ſignificant ſhades are wanting. Excluſive of the loud declaration of the under part of the countenance, in favour of intelligence, taſte, and capacity, the whole outline and character of the noſe is eſpecially and extremely deciſive, in favour of all that has before been affirmed.

CXXVII.

THIS countenance is equally characteriſtic in the eyebrows, noſe, mouth, and whole form. The eyes are leaſt ſo, probably becauſe ill drawn. Such accurate, characteriſtic eyebrows ſhould have more accurate, characteriſtic eyes. All, except the eyes, and thoſe only not enough, ſpeak the wiſe, firm, penetrating, politician. Much more compact, ſquare, immovable, invincible, and, if I may ſo ſay, bony than that we laſt conſidered. This can leſs be called a great, than a per-a perſpicacious, attentive, examining perſon; one not to be deceived; eaſy to comprehend, and ſwiſt to combine; poſſeſſing practical wiſdom, which the regular, but not ſublime, form of the countenance ſhows. Such is the character of the whole forehead, noſe, and mouth.

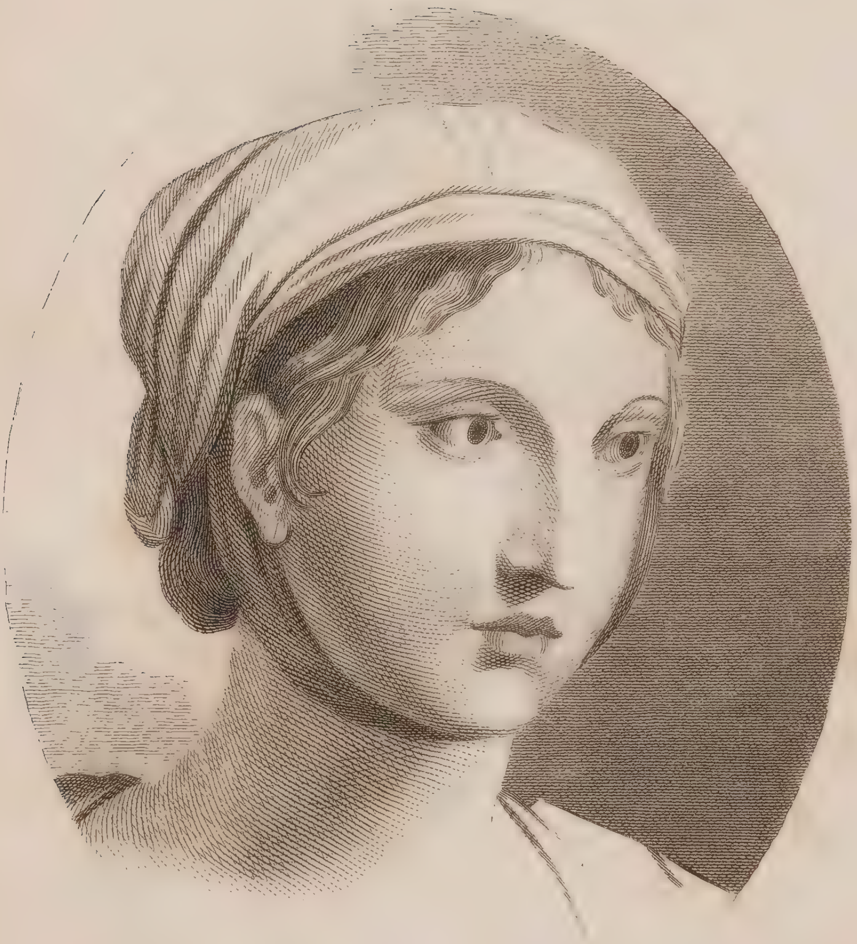
CXXVIII.

ONE of the moſt original, productive, comprehenſive countenances I have ever beheld; though I grant it is but the ſkeleton of what it ought to be.—Yet what mind, what power, vigour, penetration! Never have I ſeen eyes with ſuch broad eyelids, ſuch curves, ſuch openneſs, ſuch environs; no noſe ſo pregnant; no mouth ſo cloſed, or lips ſo waving; no chin ſo interrupted; never ſo much harmony; ſo much unity of boldneſs, capacity and mind. We do not ſee the forehead, but we imagine its height, poſition, and form. All betoken the moſt aſtoniſhing, inexhauſtible, productive imagination; the ſtamp of daring genius and unſhaken fortitude. All is firm, definite, undulating, gradual. The very hair, its degree of thickneſs, and mode of growth, are characteriſtic of eaſy invention; yet is the countenance, as here repreſented, what may well be called wiry. What powerful activity, what a thouſand tongued mind, muſt have animated the living original!

CXXVIII.

Descartes.

CXXIX.



CXXX. *Vol. III. p. 305.*

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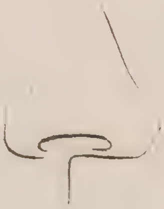

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CXXIX.

A STONY countenance; a noſe of plaiſter; no undulation, no gradation; a deception of greatneſs, without elaſticity, of mildneſs, without love, and of unintereſting attention. Nature is never ſo like marble. Yet this countenance has ſomething of the Raphael. The deſigner wiſhed to produce the ſimple and the great, and, by endeavouring to avoid the minute and the wrinkly, he produced vacancy inſtead of ſimplicity: he attempted the powerful and effected an innate want of feeling. The whole impreſſes us with the image of the ſtupor of aſtoniſhment, mingled with fear and anxiety. Mouth and chin are the moſt natural, the moſt feminine, features in the whole countenance.

CXXX.

WE may if we pleaſe reduce noſes to three principal claſſes: 1. thoſe the under parts of which, or the noſtril including the loweſt outline, may be conſidered as horizontal. Theſe are the moſt beauteous, noble, and full of ſpirit. But they are very uncommon.

2. Thoſe the under outlines of which, including the noſtril, are turned up. Theſe are commonly more low and hollow near the root than the example here given, in which the noſtril is inaccurate, and the outline very noble.

3. The hooked noſe, which uſually denotes melancholy; and is, at leaſt, ſeldom ſeen without a mixture or inclination to melancholy; or

without wit, ſatire, and mind; to which as a 4th, we may add the cartilaginous, irregular, intelligent; determined, powerful, choleric noſe.

CXXXI *.

AS is the length, or rather projecting, of the noſe ſo is that of the chin. From the noſe we may define the chin, and from the chin the noſe. Till we ſhall be enabled to determine what one member is by ſeeing another, the whole from any feature of the countenance, we are but arrived at the portico of the temple of phyſiognomy.—3 and 4 are the outlines of moſt intelligence; the forehead of 4 better than that of 3.

1 Would be much more judicious were the under part ſomething leſs extended: 1 has moſt penetration; 3 moſt taſte, 4 moſt mind. 2 may have abilities. The deſcent of the forehead to the noſe ſeems to me oppreſſively obſtinate, cold, and ſpiritleſs.

CXXXII.

THREE very wiſe, acute, active noſes; which we diſcover ſo to be by the undulations and gentle inflexions of the outlines. The firſt is the moſt judicious, great, and enterpriſing; the ſecond more mild, leſs choleric; the third the leaſt noble, though not ignoble; the moſt difficult to be deceived; the moſt acute.

CXXXIII.

A RUDE form of countenance, very chole-

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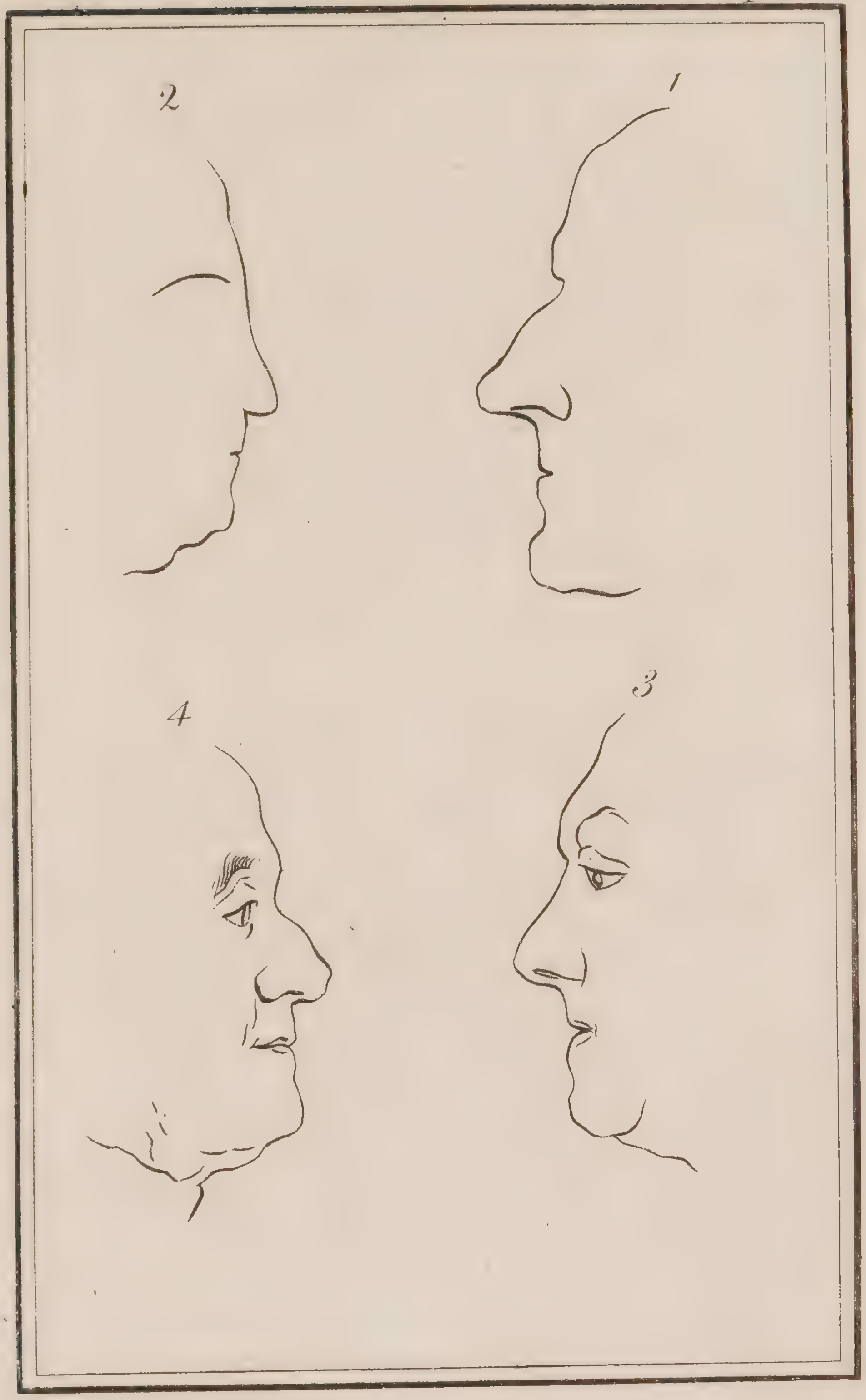
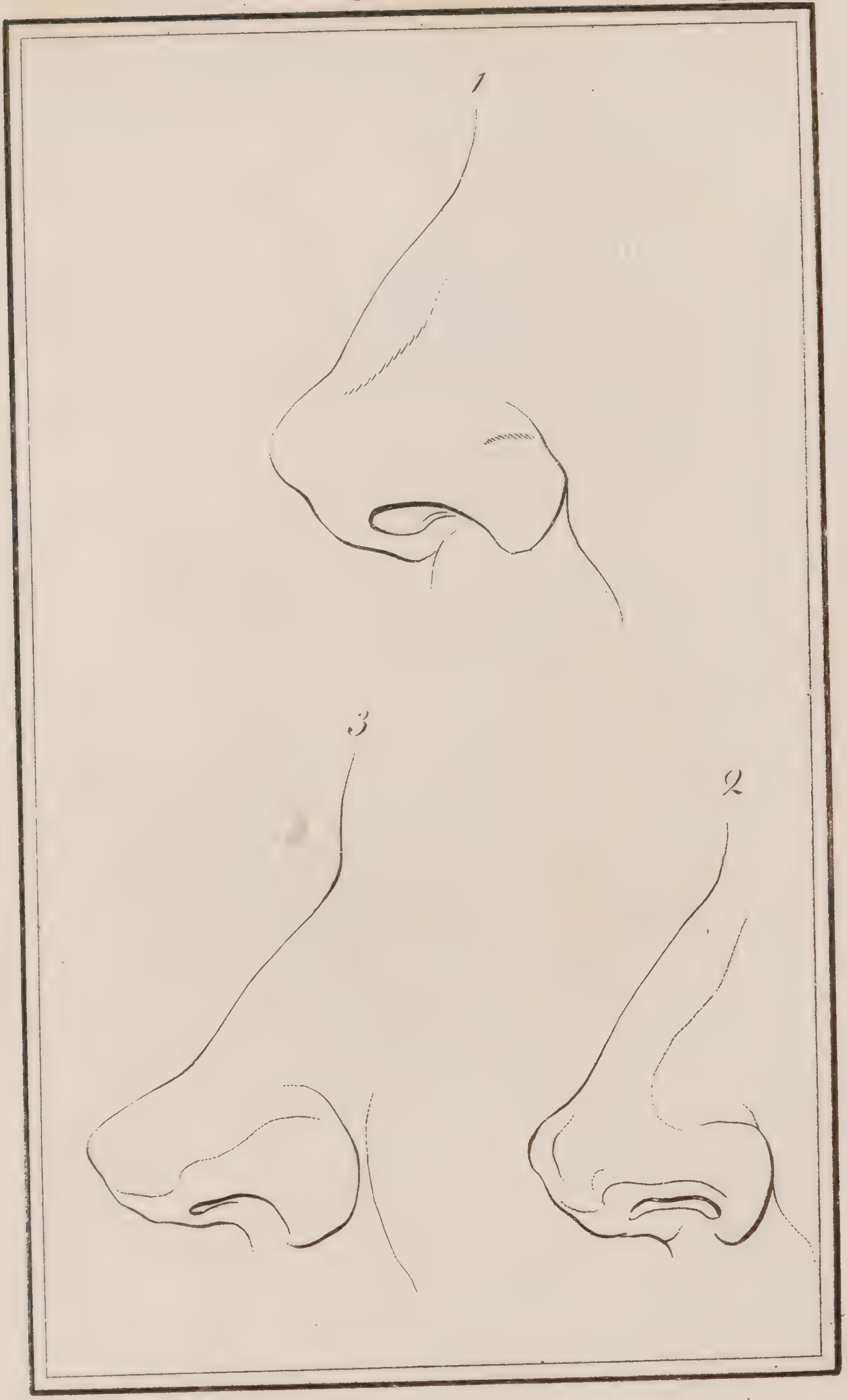
* The numbers are omitted in the original plate: I have ventured to number them at the riſk of error. T.

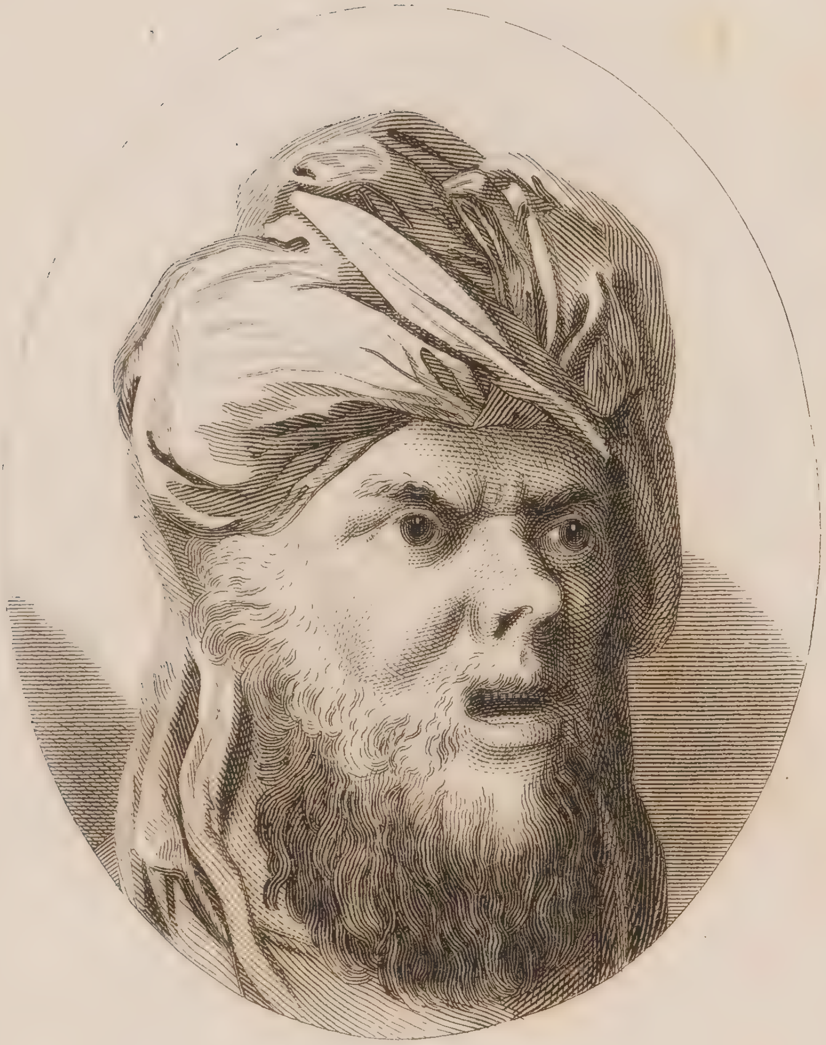
CXXXI. *Vol. III. p. 306.*



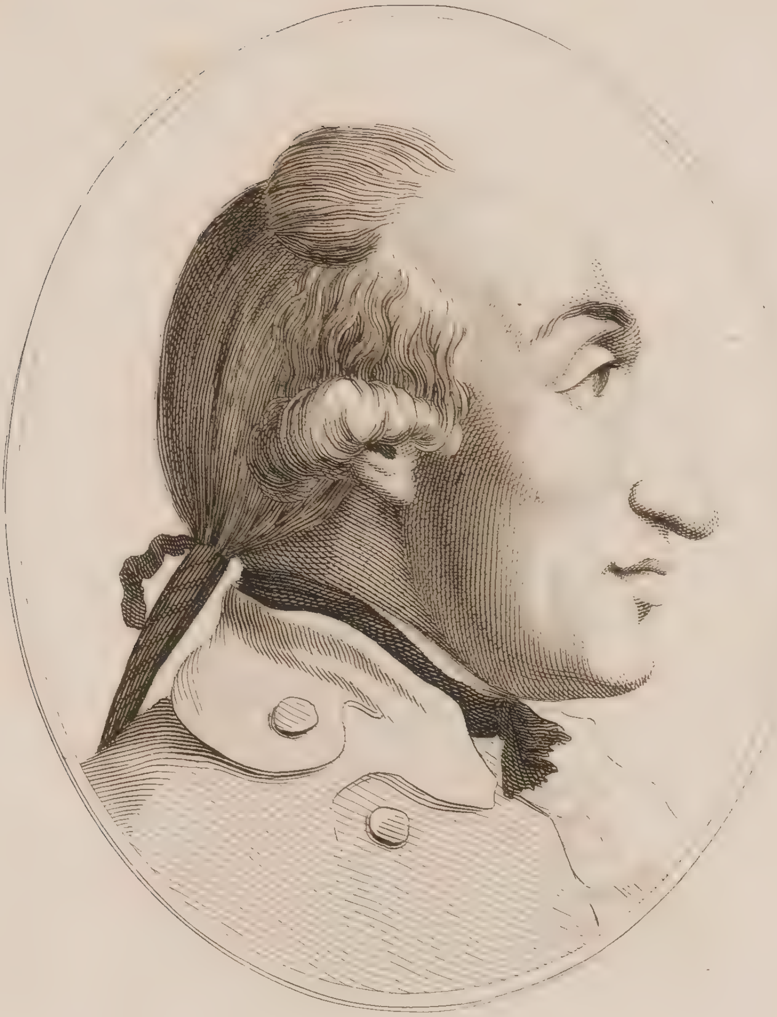
CXXXII. *Vol. III. p. 306.*



CXXXIII.



CXXXIV.



CXXXV.

ric-ſanguine, little power of mind, ſenſibility, love, faith, or hope: noſe and mouth are deciſive. There is the power of malignity, however, in the noſe, which is neither merely phyſical nor brutal. As this mouth diſplays itſelf ſo does weakneſs, phyſical or mental; as it extends itſelf ſo does brutality.

CXXXIV.

SCARCELY can the ſanguine-melancholy noſe be imagined to be thus artificially added. Were I ſilent it would be ſeen how excellently it is fitted, adjuſted to the profile. And yet how imperceptibly ſmall the ſection divided from the natural noſe! The ſides of a noſe thus arched, thus ſinking, muſt incline upward toward the eyes. The luxurious eye perfectly correſponds with this noſe. The forehead and eye nearly approach volatile folly and dulneſs.

CXXXV.

HOW much yet how little is there of the royal countenance in this copy! The covered forehead may be ſuſpected from this noſe, this ſovereign feature. The forked deſcending wrinkles of the noſe are expreſſive of killing contempt. The great eye, with a noſe ſo bony, denotes a firmneſs and fire not eaſily to be withſtood. Wit and ſatirical fancy are apparent in the mouth, though defectively drawn. There is ſomething minute ſeen in the chin which cannot well be in nature.

CXXXVI.

TWO imperfectly drawn outlines of mouths of very oppoſite characters: the upper ſeems to me the mouth of the refined, intelligent, eloquent man of taſte, and of the world; the politician: the other the dry, firm, cloſe, immovable, authoritative, phlegmatic, melancholy character.

CXXXVII.

THREE—wherefore may we not ſay muzzles?*—Muzzles only appertain to beaſts, or brutal men—How much are we the ſlaves of the works of our own hands, and of the breath of our own mouths! How continually do we forget that ſpeech was made for man and not man for ſpeech! I will therefore venture to ſay three mouths, the upper and under of which belong to one claſs, and are nearly of the ſame character; mildly diſcreet, peaceful, humble, attentive. That in the middle has more power, is more concentrated; has more eſteem, leſs affection; is more pertinacious, more reſolute.

CXXXVIII.

NOT one of theſe four mouths is natural: the ſecond is the moſt ſo, and is alone benevolent, acute, capacious, tender, affectionate, noble, peaceable, and loving order.

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* The diſtinction between the words *mund* and *maul* (or muzzle and mouth) have a propriety in the German, which is loſt in tranſlation. T.

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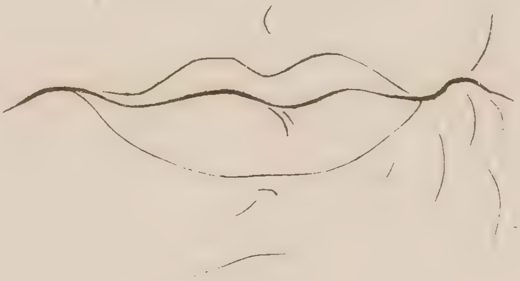
CXXXVI.

1



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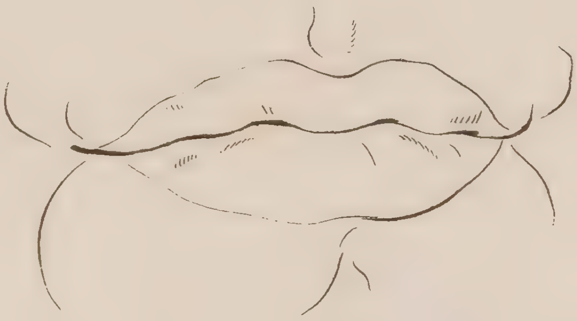

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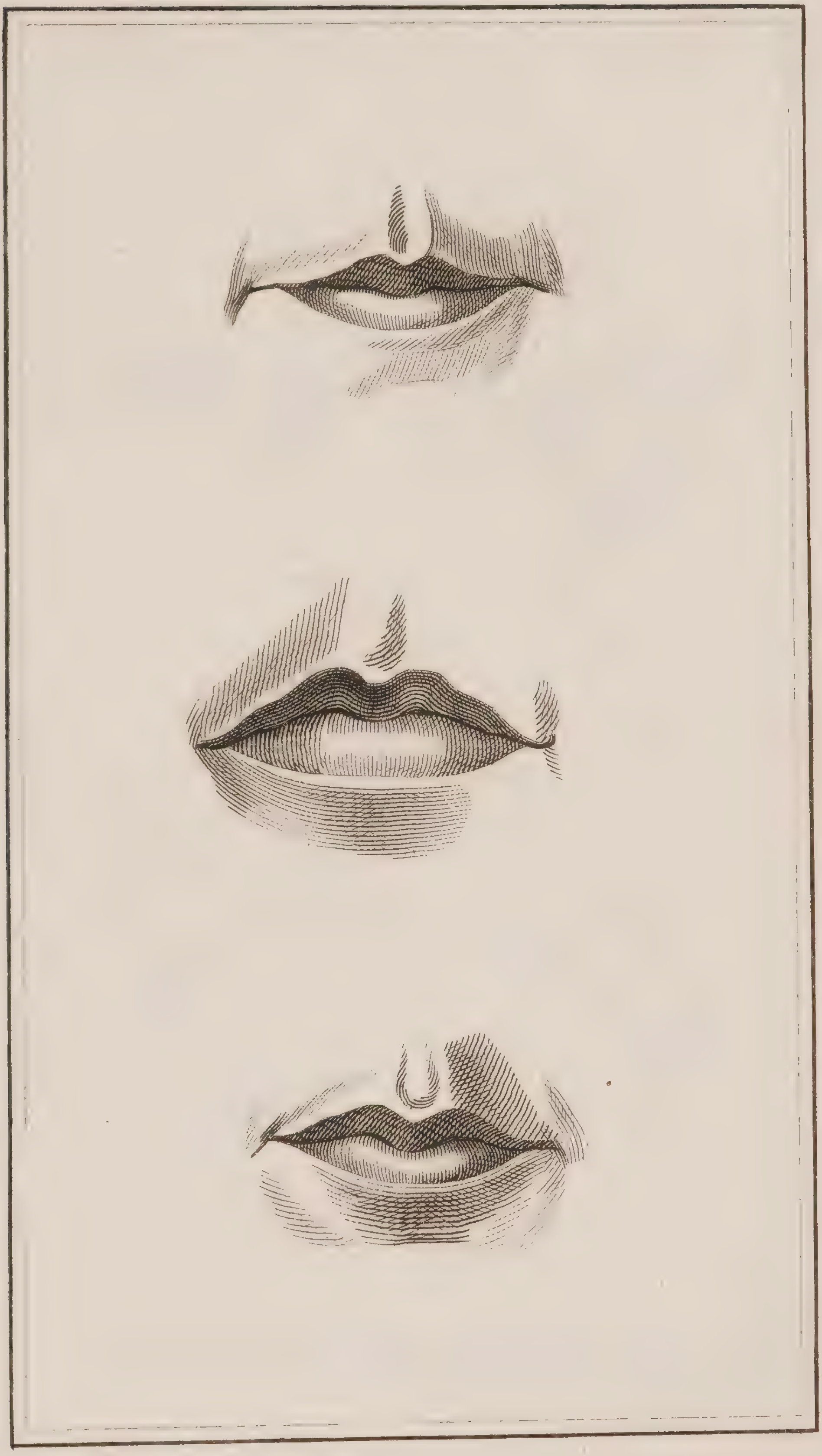
CXXXVII.



CXXXVIII. *Vol:III. p:308.*

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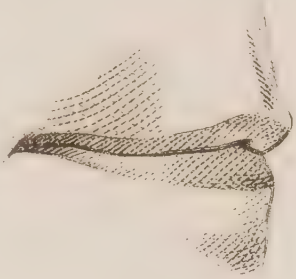

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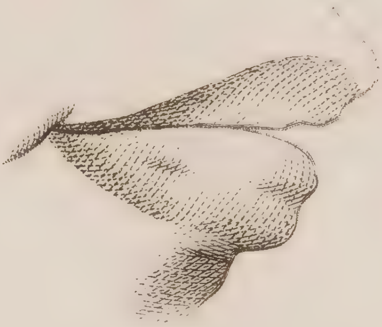

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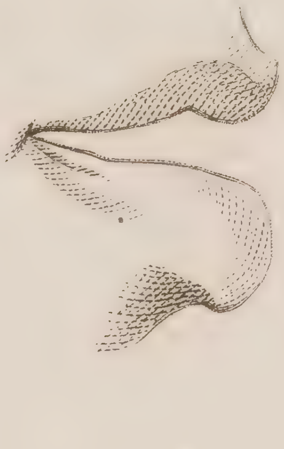

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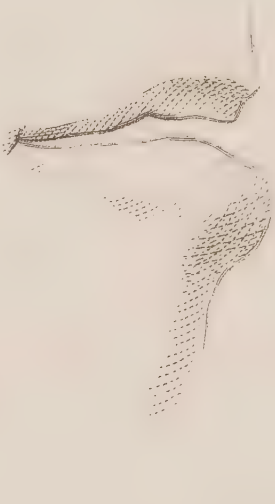

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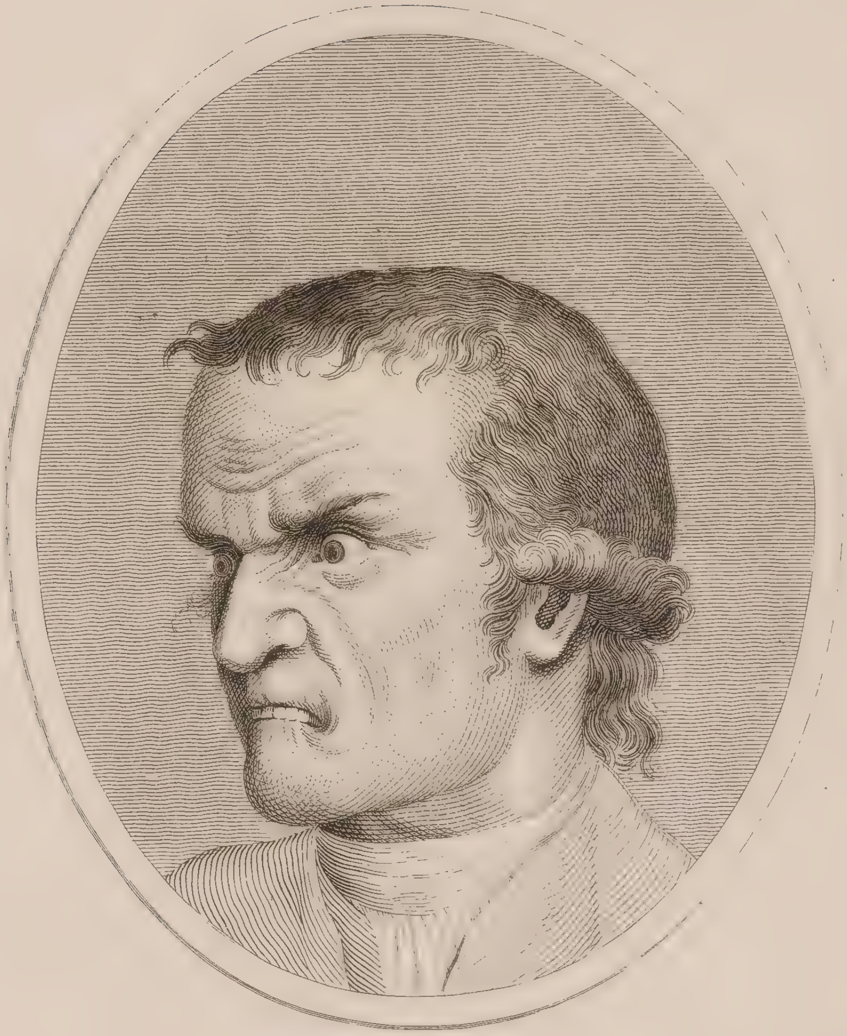
CXXXIX.



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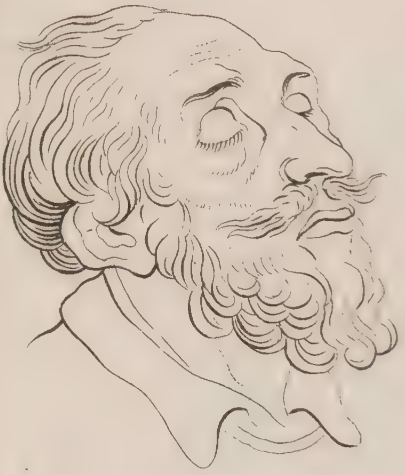
CXL.

2



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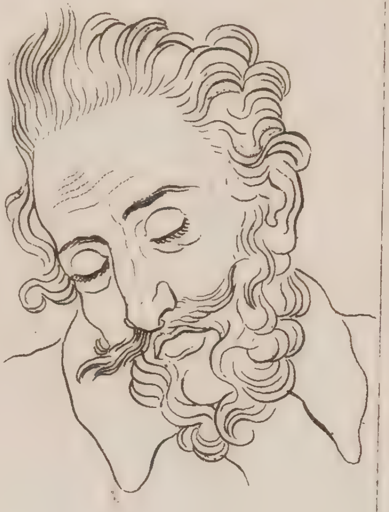

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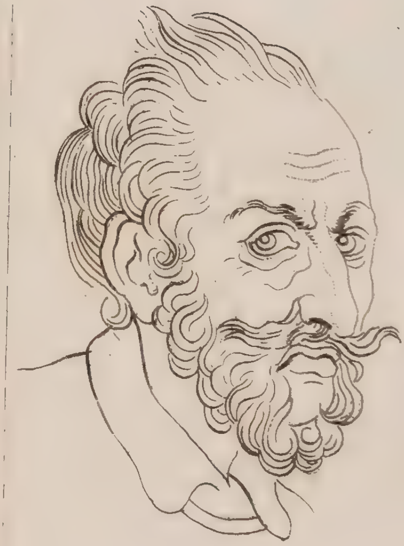

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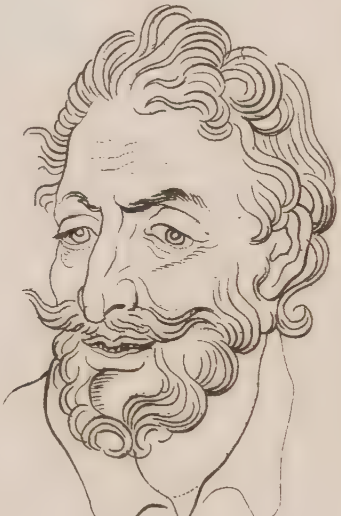


1 Is altogether as brutal as a mouth can be, in which we ſuppoſe any acuteneſs and ſatire.

The upper part of 2 * has ſomething crafty, the under rude and ſtupid. The upper lip of 4 participates of goodneſs, but the under is as weak, as toneleſs as poſſible.

CXXXIX.

CORRUPT rudeneſs, and malignity, contemning morals; natural power degenerates into obſtinacy, in the forehead. Affection is far diſtant from this countenance. Inſenſibility uſurps the place of courage, and meanneſs the ſeat of heroiſm. Alas! what muſt thy ſufferings be ere thou ſhalt be purified equal to thy original deſtination! The thing moſt pitiable in this countenance is an expreſſion of the conſcious want of power to acquire the degree of malignity it may wiſh, or affect, to poſſeſs.

CXL.

MORE maſks, or ill-drawn heads, of Henry IV. in different ſituations; a countenance which not even the fortieth copy can deprive of ſpirit and greatneſs.

1 Who can contemplate Henry IV. ſleeping, or (2) dead, without feeling him to be more than a common man? Calm, firm heroiſm hovers over this countenance. He is the Lord's anointed, whom no man may injure and eſcape unpuniſhed.

---

* I ſuſpect an error of the preſs, and that we ought to read 3. T.

3 Repreſenting him in ſcenes of ſuppoſed drunkenneſs or debauchery, when the moveable features, the eyelids, and, eſpecially, the under lip, are relaxed, and drop, yet can we not forbear to admire and reverence the firm outlines.

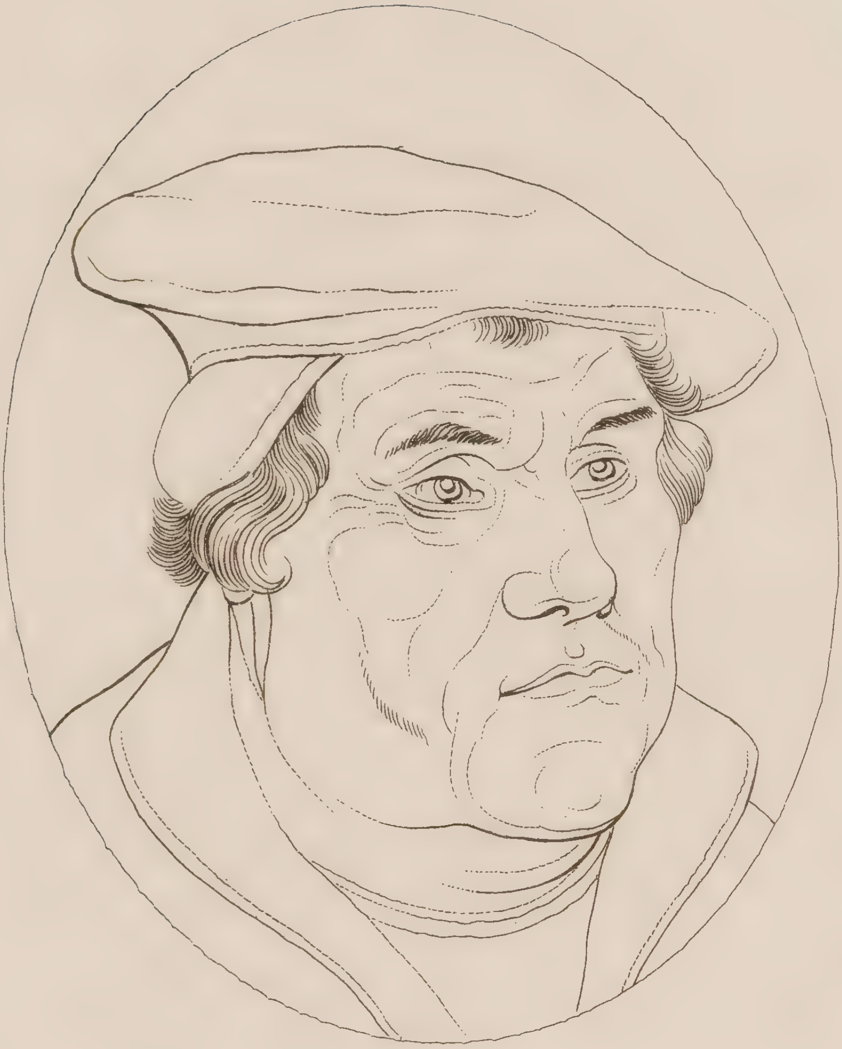
The forehead and noſe ſtill muſt attract the attention of the phyſiognomiſt, even though he cannot view the voluntary debaſement of the muſcular features without ſighs and grief, when contraſted with ſolid parts ſo ſtriking.

The contemptuous averſion expreſſed in the mouth of 4 is too inſipid, too vacant, for ſo great a countenance; although it is ſtill in a great ſtyle.

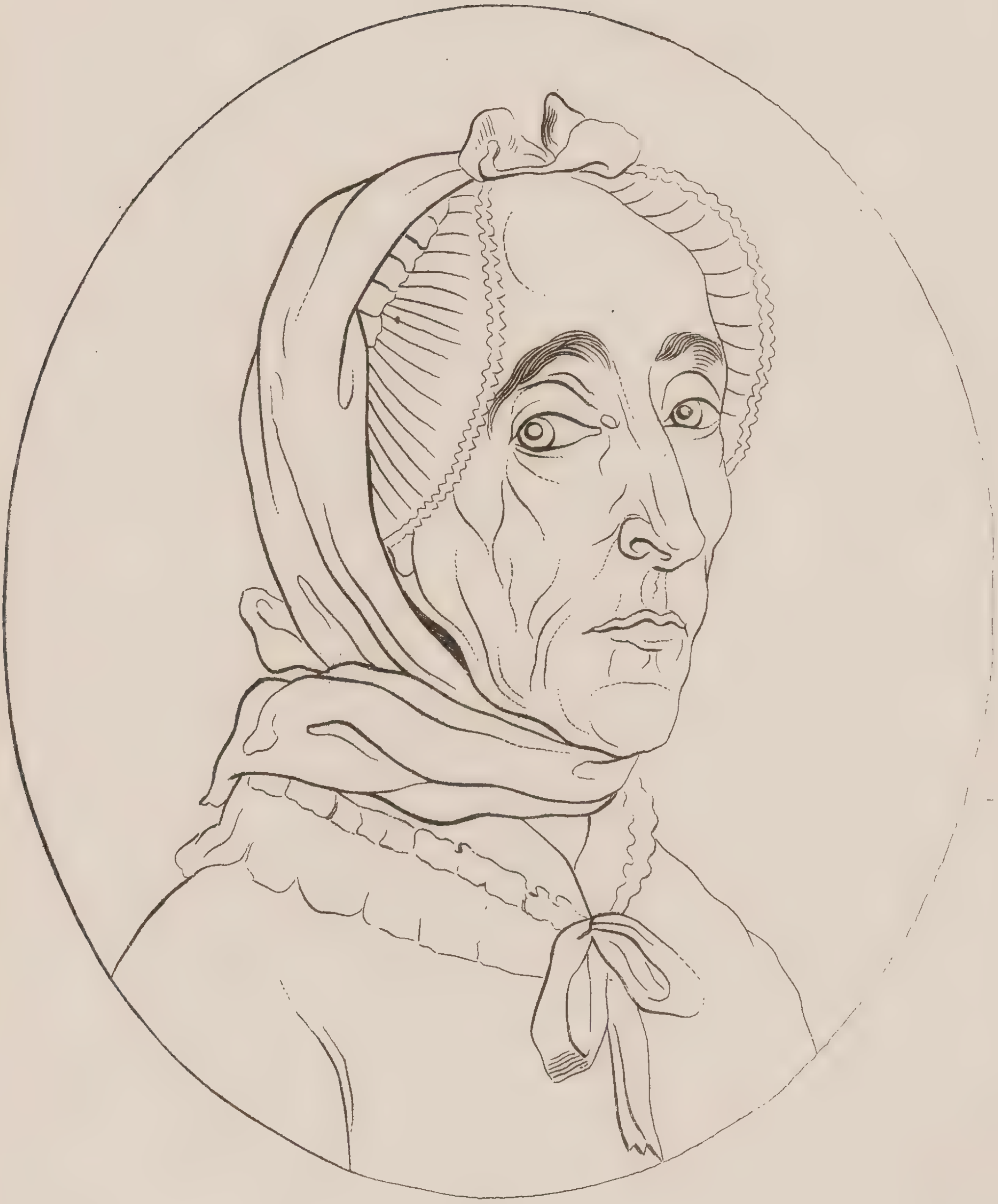
CXLI.

HOW much too vulgar, too mean, is this form of countenance for the great, unique, the incomparable Luther, who, with all his monſtrous faults, if ſo you ſhall pleaſe to affirm, ſtill was the honour of his age, of Germany, and of the human race! This form of countenance, I ſay, is nothing leſs than beautiful; yet may every half obſerver diſcover the great, the firm, the fearleſs man.—What mind, what enthuſiaſm in the eye and eyebones! What induſtry and humility in the mouth! For in ſuch ſituations, with ſuch incitements to pride, who was more humble?—It were needleſs to notice the inflexibility and power of the chin, and the neck.

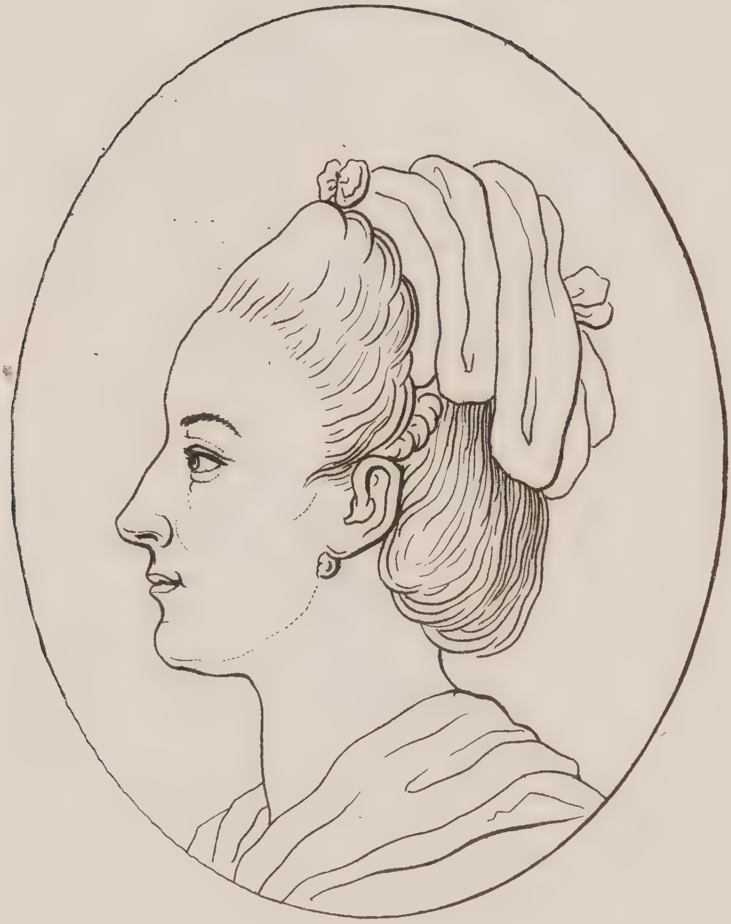
CXLI.



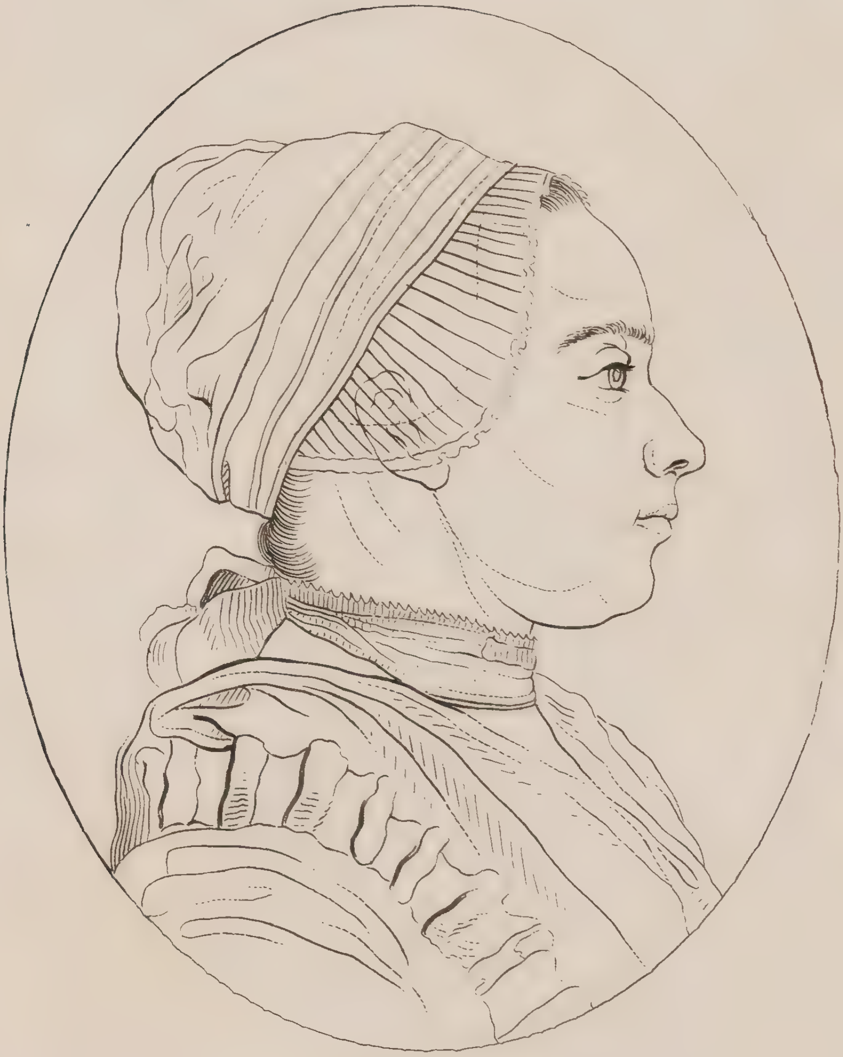
CXLII.



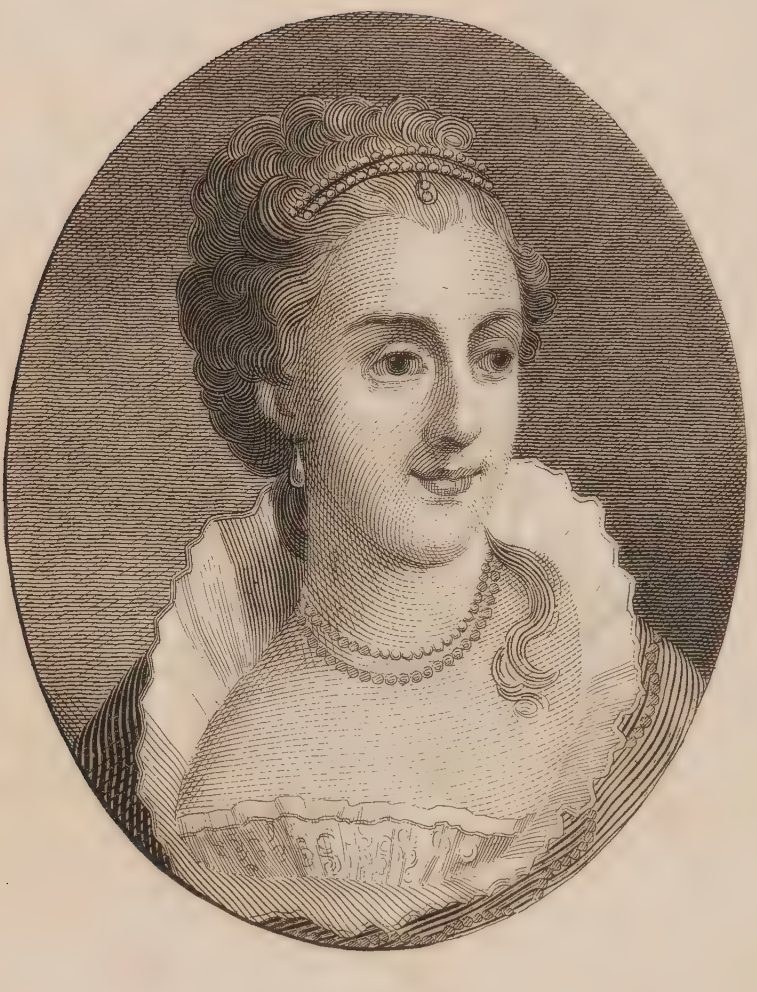
CXLIII



CXLIV



CXLV.



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ON WOMEN.

CXLII.

THE moſt accurate female houſewifery: the forehead entirely feminine; the noſe houſehold diſcretion; the eye ſharply attentive; the mouth kind, but ſtrictly œconomical; the undulation of the jawbone as effeminate as poſſible; all the wrinkles expreſs good ſenſe, confined within a ſmall domeſtic circle.

CXLIII.

NOBLE, full of vivacity, youthful frolic, ſanguine, capable of friendſhip, innocent, mild, faithful, modeſt, and in the outline of the noſe, eſpecially, charming effeminacy.

CXLIV.

MORE power, comprehenſion, ſenſibility, deſire of inſtruction, capacity, practical reaſon, combined with the moſt faithful friendſhip, and punctual love of order. Forehead, eyebrows, eye, noſe, and mouth,—all one mind, one character.

CXLV.

THE forehead leſs, the other features all more, feminine than the former. The forehead and noſe have ſomething maſculine, which gives a beautiful ſupport to the mild, cheerful, noble ſanguiniſm of the other parts.

CXLVI.

HOW much heroiſm is there in this caricature! The form of the forehead, though feminine, is as manly as a female forehead can be. How conſpicuous in eyebrow, eye, noſe, mouth, and chin, are faith, worth, and the incorruptibility of the noble character!

CXLVII.

A GOOD, maternally governing, original woman, who in many things is capable of all ſhe wills. The lower features have much noble ſimplicity; the forehead is ſanguine; the eye ſanguine-choleric, and the noſe and mouth ſanguine-phlegmatic.

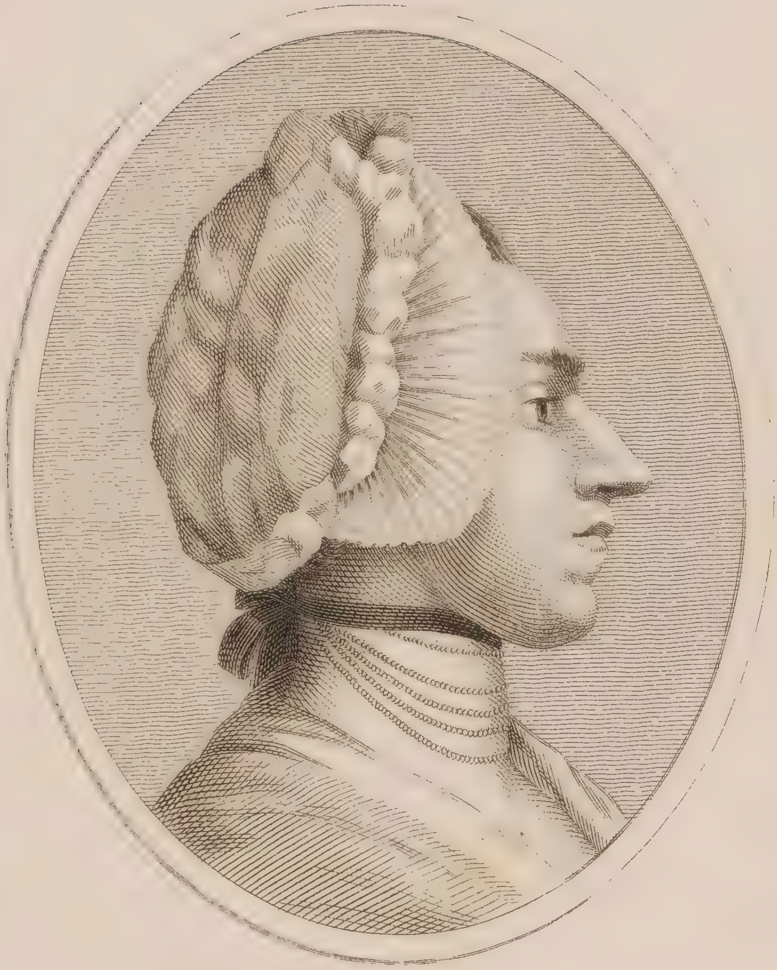
CXLVIII.

THIS countenance contains more than might be ſuſpected. The forehead has clear and capacious underſtanding: aſtoniſhingly acute virgin perception in the noſe: mild eloquent diction in the mouth and chin; diſtinguiſhing love in the religious eye. The remaining features natively cold and dry.

CXLIX.

FOREHEAD, eye, noſe, and mouth, individually, are expreſſive of a capacious and extraordinary woman. If this forehead does not eaſily receive and reſtore with additions, if this noſe does not produce ſomething uncommon, and if this

CXLVI.



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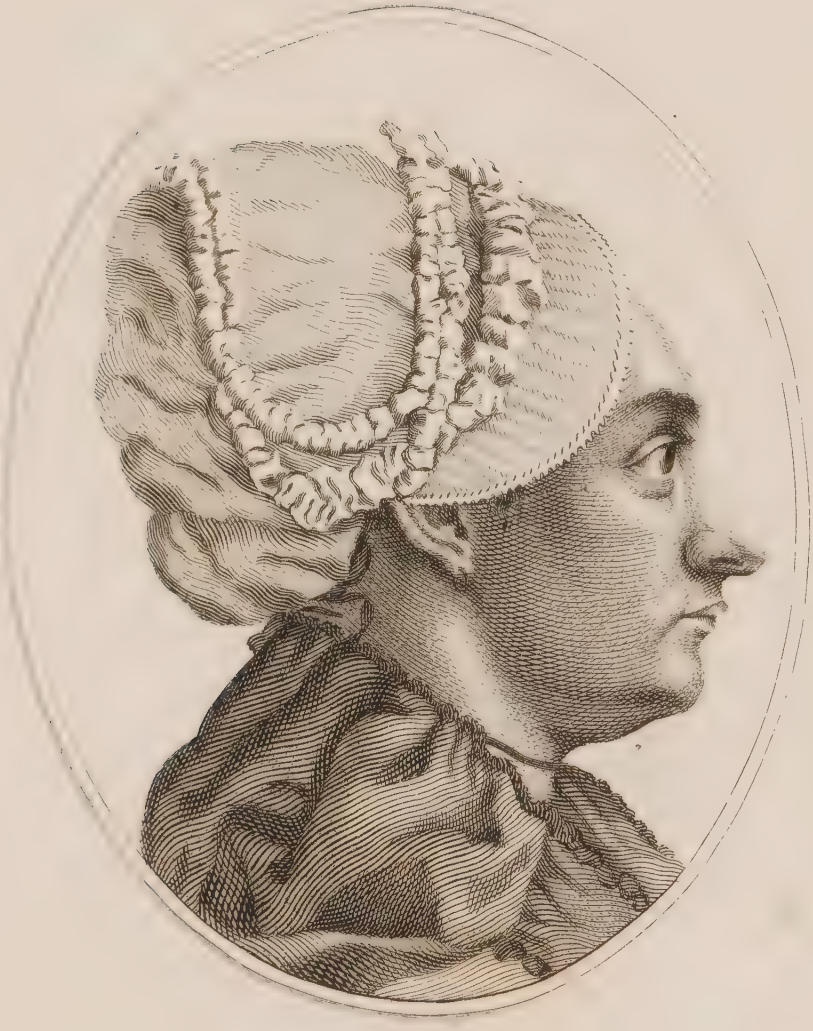

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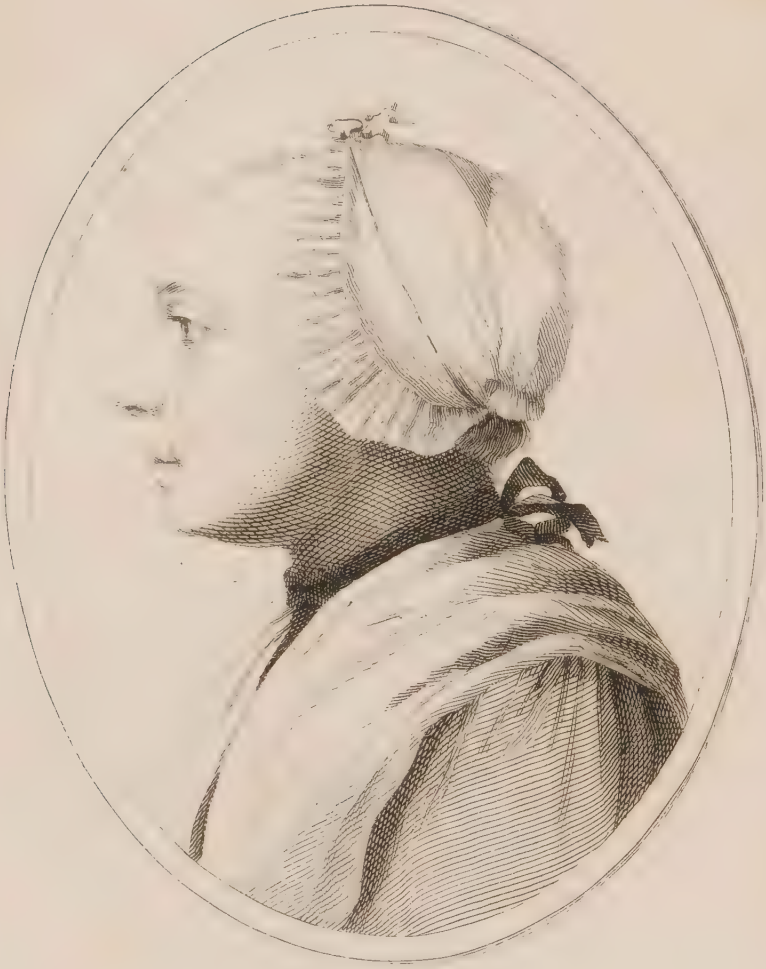
CXLVIII.



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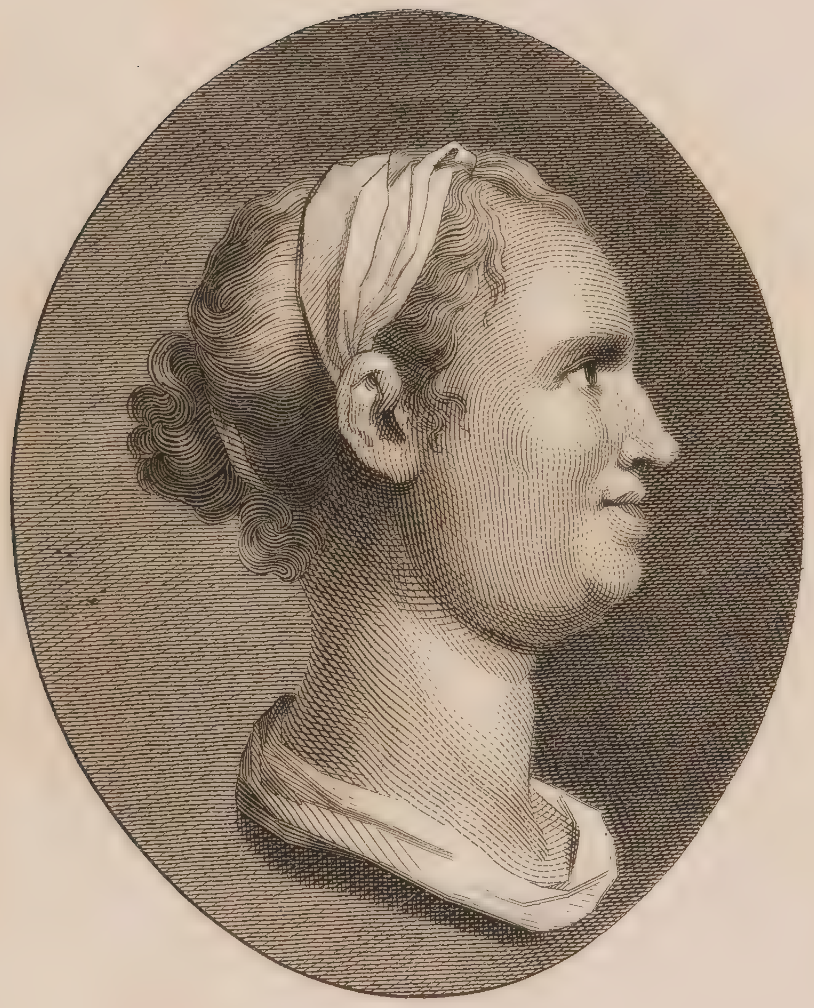
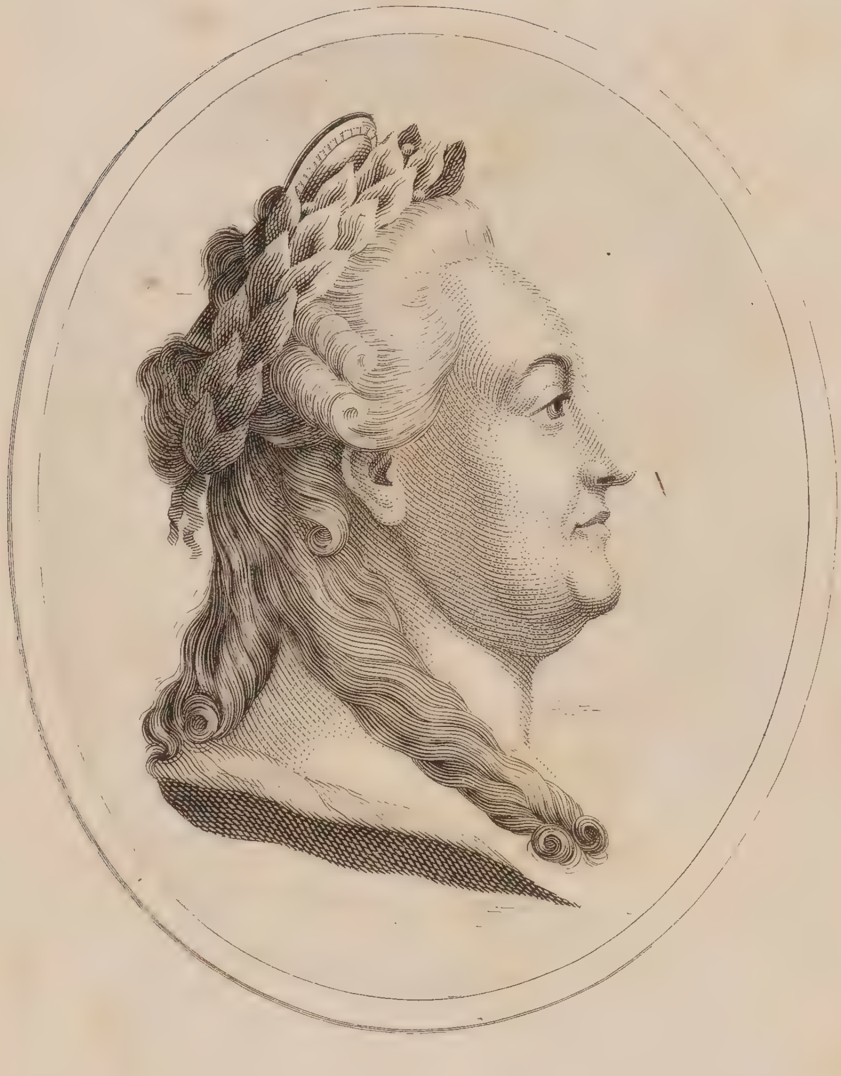


CL.



this eye has not its moments of genius, then will I renounce all pretenſions to phyſiognomy.

CL.*

EXCEPT the ſmallneſs of the noſtril, and the diſtance of the eyebrow from the outline of the forehead, no one can miſtake the princely, the ſuperior, the maſculine firmneſs of this, nevertheleſs feminine, but fortunate, innocent, and kind countenance.

Wanting room for additional examples, we ſhall here conclude this volume, and proceed, in the following, with the farther conſideration of feminine countenances, and with other additions proper to the text contained in this.

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[*] The German index refers to this plate as Catherine II. but the ſovereign of all the Ruſſias is ſo well known that the editor probably thought it would be ſuperfluous to write her name under her portrait. T.

REVISION.

SINCE the judgments given in the additions in this volume are all my own, and the whole is copied with accuracy, I have nothing to add except the date and name.

JOHN CASPAR LAVATER.

ZURICH, *Tueſday evening,*
Nov. 14, 1786.

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* The word is thus ſpelled in the original, and I know not what miſtake has been committed. T.

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